

HIT PARADER

CDC NEWS

\$1.25 JULY 1980



BLONDIE

BACKSTAGE IN EUROPE

TOM PETTY
GUITAR TALK

POLICE
STING EXCLUSIVE

GARY NUMAN
NOT SO NORMAL

JOURNEY TOUR
QUEEN FEATURES
SYLVAIN SYLVAIN
FOREIGNER PLANS

CHEAP TRICK
MORE MILLIONS

STEVEN TYLER TALKS

WORDS TO THE
LATEST HIT SONGS!

KISS



STRIKE BACK



ROCK NEWS: KNACK, REO, LEISURE UNITS
ROMANTICS, SEGER AND EAGLES
WHO DEAL, LENNY KAYE, CONTORTIONS
CLAPTON AND MORE

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Dec 79



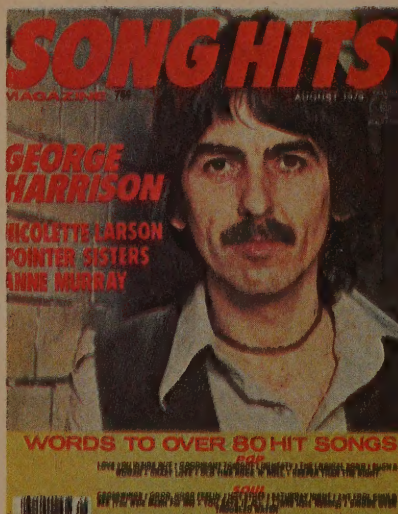
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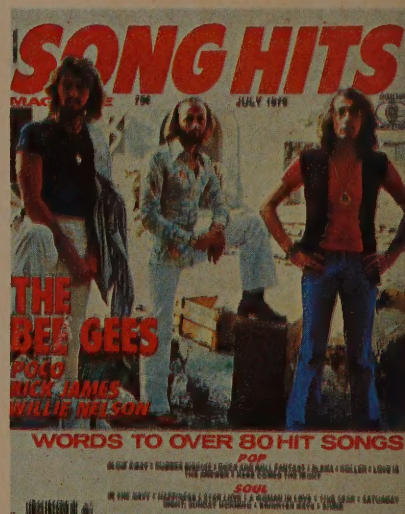
Oct 79



Sept 79



Aug 79



July 79

January, 1979

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Eddie Money
Deniece Williams
Ronnie Milsap

February, 1979

Exile
Walter Egan
Sylvester
Barbara Mandrell

March, 1979

Linda Ronstadt
Ambrosia
Chaka Khan
Bobby Bare

April, 1979

Jethro Tull
Chicago
Diana Ross
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May, 1979

Queen
Eric Clapton
Gladys Knight
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June, 1979

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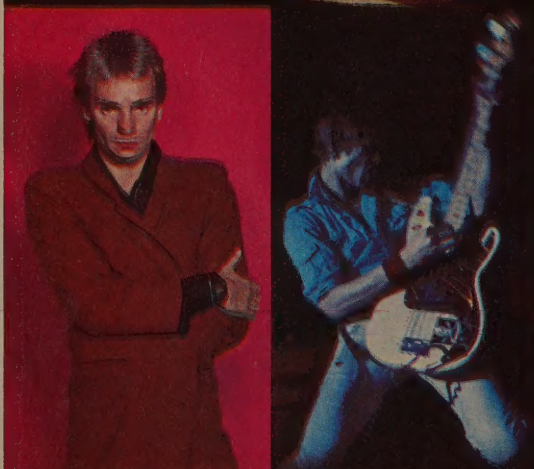
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ROCK & ROLL HOTLINE

SATURDAY NIGHT ON TIMES SQUARE

The folks who brought 'Saturday Night Fever' and 'Grease' to your local popcorn palace are at it again, this time with a film called 'Times Square' which will be released next fall.

The film is about two young girls, played by Trini Alvarado and Robin Johnson, who 'come together in the ward of a psychiatric hospital. They decide that the shrinks are crazier than they are and go on the run.' A deejay (played by Tim Curry) carries their exploits to the world via his radio show.

Sez Robert Stigwood, movie mogul and Bee Gees mentor who made the film, 'The film reflects the tragedy of grown-ups who cannot relate to kids who view the world very differently. It is a tough, raw film, but with lots of humor. It should touch the hearts of parents, as well as reflecting the feelings of frustrated kids who cannot express themselves.'

As long as no one cries in our popcorn it sounds okay with us.

As with other Stigwood widescreen epics, 'Times Square' will have lots of music, with a soundtrack album ready for you to buy six weeks before the film is released. No complete list yet as to who will be making the music, but word is that the Talking Heads and Tom Petty are already supplying tunes.



Michael Putland/RETNA

JOURNEY'S MASTERPIECE Journey's 45 city U.S. tour — described by manager Herbie Herbert as "a grandiose production, the masterpiece of their career," began March 26th in San Francisco and will continue through the spring.

May Tour Dates

May 1st — Champagne, Illinois; 2nd — Louisville, Kentucky; 3rd — Nashville, Tennessee; 4th — Lafayette, Louisiana; 6th — Utica, New York; 7th — Springfield, Illinois; 9th — Hempstead, New York (Nassau Coliseum); 10th — Pittsburgh, Pennsylvania; 11th — Cleveland, Ohio; 13th & 14th — Toledo, Ohio; 16th, 17th, 19th, & 20th — Detroit, Michigan (Cobo Hall); 22nd — Cincinnati, Ohio; 23rd — Indianapolis, Indiana; 24th — Chicago, Illinois; 27th — South Bend, Indiana; 29th — Springfield, Illinois; 30th — Kansas City, Missouri; 31st — Cedar Falls, Iowa.

SPEEDIES' WEEKEND ROCK

Can't get into rock and roll clubs because you're under age? Do what the Speedies have done, form a band. The Speedies (John Marino, Greg Crewsdon, Allen Zane, Eric Hoffert, and John Carl), are all between the ages of sixteen and twenty-two. Because three of them are still in high school (Eric goes to NY's Bronx High School of Science, Greg is at Dewey, and Allen's at Music and Art), they're only allowed to play on weekends, but have already developed quite a following in the city.

The Speedies are an exuberant band, and one of their more endearing trademarks is that they throw cereal around the stage. Sugar-coated cereal only, and preferably Cap'n Crunch. They do, however, discourage fans from bringing their own cereal to toss about, as it messes up the dance floor.

"Let Me Take Your Foto" has been released on the Golden Disc label and it's getting lots of airplay in England and on the East Coast in this country.



One of their more endearing trademarks is that they throw cereal around the stage.

Benita

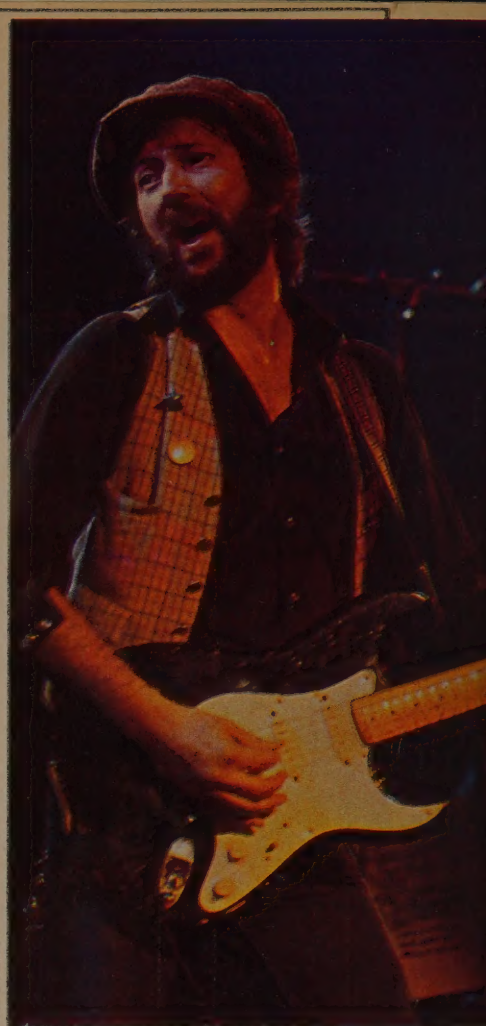
ROCK & ROLL HOTLINE

ROMANTIC ROCKERS

"We want to bring back the age of romanticism," says Rich Cole of The Romantics who wear red or black leather suits and sing great rockers about love. The Romantics — Rich Cole, Wally Palmar, Mike Skill, and Jimmy Marinos — hail from Detroit and are touring with a hot Nemporer Records single, "What I Like About You."



The Romantics



Neal Preston

No overdubbing here...

ERIC LIVE

Among the recent releases is Eric Clapton's live album recorded during his 1979 Far Eastern tour. The two-record set includes some early tunes but focuses on the more recent material. It's a real "live" disc — there's no overdubbing here, just a few small sound level adjustments to provide a genuine concert experience.

38 SPECIAL RELOADS

"When I was growing up down South I didn't know whether I was going to pump gas from eight to five or be in a rock and roll band," said Donnie Van Zant. "I figured I'd have to do one or another, but now that I'm doing this, there's no contest."

"This" is 38 Special — a six man group of Southern rockers who've been on tour almost non-stop since they signed to the label four years ago. In addition to Van Zant (the late Ronnie Van Zant's kid brother and lead singer

of the band), 38 Special is Don Barnes, Jeff Carlisi, Larry Junstrom, Jack Grondin, and Steve Brookins and they're on the charts with their 3rd album, *Rockin' Into The Night*, and title track.

Talking about the special friendship that exists among most Southern bands (on this tour 38 Special opened many dates for Molly Hatchet and has toured with ARS and The Outlaws to name a few), Donnie said, "All the Southern bands are like brothers. We all take care of each other and look out for each other."



"All the Southern bands are like brothers."

In the ten years that have passed since Steven Tyler, Joe Perry and Tom Hamilton formed Aerosmith, they — along with Joey Kramer and Brad Whitford who joined later — have gone on to earn fame and fortune as one of the biggest American hard-rock bands in the world.

At first, times were tough and the group constantly had to prove themselves to an indifferent music industry and a public that was, for the most part, unaware of their talents. "The media really didn't take us all that seriously in the early days," Steven Tyler has said. "They sort of looked at us as just another loud band..." But the group knew differently and as they continued touring, breaking city by city, they finally caught on. It had taken time, and Steven admits it was "very frustrating," but the overwhelming success more than made up for those early disappointments.

Then, as the seventies drew to a close, and Aerosmith was finishing up their seventh album (*Night In The Ruts*), Joe Perry announced that he was leaving the group to pursue his own solo plans. He formed The Joe Perry Project and recorded "Let The Music Do The Talking."

How did Steven Tyler feel when his long-time guitarist, and close friend, Joe Perry, left Aerosmith to form his own band?

"It was difficult that the person who started the band with me — the person who helped to create Aerosmith and had so much to do with the writing and all — chose to take a step in the other direction," said Tyler. "But I think it's a good thing, in a way. Aerosmith's music was going forward, but my writing with him was slowed down because he had so many songs of his own he wanted to do."

"Joe was really getting fed up with our music," admitted Tyler, "and our new guitarist, Jimmy Crespo, is brand new, and really happy about being in the band as opposed to sticking out like a sore thumb. Down through the ages of this band, there was a prevailing factor that was getting in the way of me and Joe. I never denied that I couldn't be who I was without him — let's just say that there are no bad feelings anymore, he just went his way and we went ours."

Tyler seemed intent on correcting false rumors: "I hear rumors all the time," he said, "that I've separated from Cyrinda,

STEVEN TYLER SAYS 'EVERYTHING'S FINE'



Neal Preston

"I hear rumors all the time..."

that I have throat cancer — and the thing is that none of it is true, so it doesn't bother me. All anybody has to do is see that 19,000 people per city are coming to see the band, that's all that counts."

With the success of Aerosmith's *Night In The Ruts*, the band has been back on the road again. Steven admitted that the road is hard: "I had a crying spell last week, at not being home, not seeing my kid. Being on the road is very hard, I miss

my family and I want to see them. But touring — well, I love it, I'm having a good time."

Many years ago, Steven Tyler was considered a "punk". Not in the way that the word is used today, but Aerosmith was a tough street band, and now some of the British papers have called Tyler "the original punk". How does he feel about that?

"Well," Steven laughed, "punk is gone already, it's new wave. The punk people have grown up finally and learned how to play. There was nothing else going on, so they decided to call it punk. It was like years ago when we performed at Dartmouth College, we were getting our stuff together, and the media didn't have anything to grab — there was nothing new, no Bowie, nothing, the Stones were taking it easy, so they started to pick up on new groups like us."

"It was the same in the mid-1970's. Most of the groups I like, Blondie, The Ramones, have finally come into their own."

It's obvious that with big time success, Aerosmith doesn't feel much kinship with the "new wave". But Tyler is enthusiastic about both *Night In The Ruts*, which he says is their "best album to date, except for the next one," and the band: "The band now, it's incredible. When Jimmy Crespo gets up to play the whole place knows it. He has his own style and he certainly puts his two cents in. Everything's going wonderfully, it's incredible." □ Portions have appeared in Lisa Robinson's *Rock Talk*.



Ron Pownall

"The band now, it's incredible. When Jimmy Crespo gets up to play, the whole place knows it."

ROCK & ROLL HOTLINE

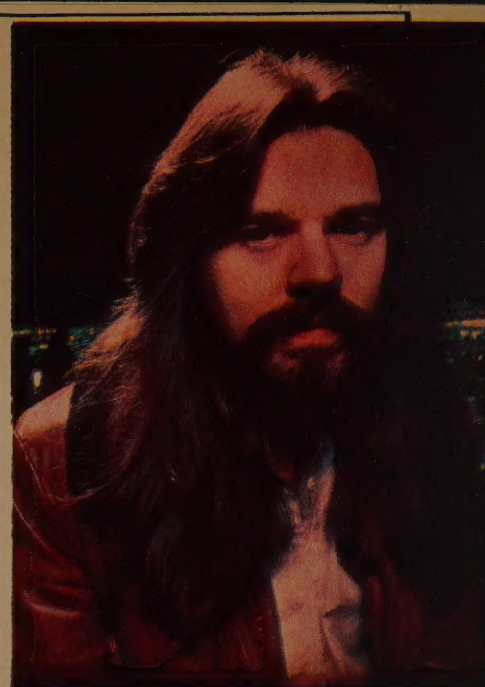
TELLING UP FROM DOWN WITH C,S, & N

It must have seemed like old times when David Crosby and Stephen Stills joined Graham Nash in the studio where he was recording *Earth & Sky* — his debut solo lp on the Capitol label. Other talents lending a hand on the disc are Joe Walsh, Craig Doerge, Joe Vitale, Russ and Leah Kunkel, Danny Kortchmer, Tim Drummond, George "Chocolate" Perry, Nicolette Larson, Glen Rosecrans, and David Lindley.

Nash wrote all the tunes except for "T.V. Guide" which he co-penned with Vitale. The first single to be released is "In The '80s."



Nash and Stills talk over old times



Planning a major U.S. tour...

SEGER AND THE EAGLES

What do Bob Seger and Eagles Don Henley, Glenn Frey and Timothy Schmit have in common? *Against The Wind* — Bob Seger's new album which has the Eagles providing backup vocals on two tracks. All three join Seger on "Fire Lake," and Glenn shares harmonies with Bob on the title track.

These friends seem to have the desire for perfection in common too. Like the Eagles album, *The Long Run*, which was a long time in the making, Seger worked on *Against The Wind* for about a year, recording in a number of studios including Criterion in Miami, Alabama's Muscle Shoals, and Bayshore Studio in Coconut Grove. (His last album, the triple-platinum *Stranger In Town*, was released in May, 1978).

Now that the album is out, Seger is planning a major U.S. tour with dates likely to continue until early summer.

Richard E. Aaron/THUNDER THUMBS

SHRAP'S LASER ROCK

This is Shrapnel, a New York band who dress in army fatigues and say their biggest dream is to "fight laser hologram communists on-stage in the 1980's." In the group are Daniel Rabinowitz, Dave Windorf, Phil Calvano, Dave Voght, and Danny Clayton. They're managed by former Punk Magazine Editor (and occasional Hit Parader contributor) Legs McNeil, who also produces the band with Jonathan Paley.

Fran Pelzman





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WE READ YOUR MAIL

Grace Slick

Dear Hit Parader,

I heard Grace's album, *Dreams*, and thought it really was quite terrific. I know that this is being billed as her "solo" album but I was under the impression that some of the old Airplane/Starship people were on it too. Is that true? Could you please tell me the names of her band? Thank you very much.

Maryann Williams
Chicago, Illinois

Dear Maryann,

None of the Airplane/Starship crew are represented. The band is: Scott Zito on lead guitars, Sal Ditroia and George Wadenius on guitars, Joe D'Elia on piano, Neil Jason on bass, Allan Schwartzberg on drums and Jim Malin on percussion. (Ed.)

Eagles

Dear Hit Parader,

I've been to one of the Eagles concerts at the Buffalo Memorial Auditorium, and it was great. I was wondering if you knew when they're going to come back and put on another concert.

Eagles are the Greatest

Patty Burgess
Genesee, Pa.

Dear Patty,

As of this writing, the Eagles have no plans to tour. Stay tuned ... (Ed.)

Cheap Trick

Dear Hit Parader,

I have a question I would like you to print in your next issue. Here it is: what is the scoop on the Cheap Trick movie. Is it going to be played on their American tours or is it going to be played in the theaters? I hope you publish this cause there are probably other Cheap Trick fans like me who want to know.

Thank you.
Keith Chance
Brandon, Fla.

Dear Keith,

Cheap Trick is considering film offers but there's nothing set at the moment. But when they do make a film, it'll definitely be a "real" movie, with a plot, and will be shown in theaters. (Ed.) □

Robert Gordon

Dear Hit Parader,

Thank you for your story on Joe Perry. Now for my question. Is it true that Robert Gordon moved to Europe? That's what everyone in San Francisco is saying but I can't believe it. After all, he's a real rockabilly freak and I can't imagine that he'd live there when rockabilly started — and rules! — here. Answer quick. I'm dying of curiosity.

Michael Allen
San Francisco, Ca.

Dear Michael,

No, no — Robert just *went* to Europe for a television tour. Leave the States? Not a chance! (Ed.)

Blue Oyster Cult

Dear Hit Parader,

I live in Wisconsin and I love the Blue Oyster Cult. Recently they were going to play here, but after the tickets went on sale the concert was cancelled. It was a big disappointment for me. Did they cancel their whole tour or just in Milwaukee? And why?

Margie Kuberia
Cudahy, Wisconsin

Dear Margie,

As far as we know, the only BOC concert that was cancelled was one in Cincinnati. They weren't scheduled to play Milwaukee on their last tour. (Ed.)

Dear Hit Parader,

I really love Allen Lanter and I just adore the way he plays those keyboards! Is he planning to do any other projects outside of BOC? That's what I've heard, but you know how those rumors fly. Keep up the good work — and I mean more on BOC!

Virginia Lavern
Riverton, New Jersey

Dear Virginia,

Allen worked with Jim Carroll on his debut album which is scheduled for a spring release on Rolling Stone Records. Carroll, an accomplished singer, is the noted author whose book, *"The Basketball Diaries,"* has been published by Bantam Books. (Ed.)



Karen Knott

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- Repel black magic or voodoo attacks.
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• **FACTORY WORKER WINS \$1,000 A WEEK FOR LIFE**—John R., a factory worker, was desperately in need of money for his rent, car payments and a pile of unpaid bills. He was discontented and unhappy and he could see no help in sight. But after doing an OMNI-COSMICS ritual I showed him, he bought a lottery ticket which paid \$1,000 a week for life—enough to pay all his bills, take a long trip with his family, and build a new house!

• **STUDENT PICKS NINE WINNERS IN A ROW**—David A. needed money to go to college in the fall. He had never been lucky at the races, but he decided to try OMNI-COSMICS to finance his college education anyway. After performing the right ritual, he went to the track and picked out all nine winners and came home with a grand total of \$1,600—which was enough for college that fall!

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With this Power, you can get the lover you want, change the attitude of a troublesome child, get a friend or neighbor to respond to your requests, or get a boss to give you that raise or protection you feel you deserve. You can influence a person to see it your way or do the things you want him to...

ABOUT THE AUTHOR

ANN FISHER, an instructor of parapsychology at the State University of New York at Albany, and a nationally recognized psychic, medium, parapsychologist and ghost hunter, is a foremost authority and investigator of the higher powers of the mind. After many years of intensive investigation, she discovered the mighty powers of OMNI-COSMICS—the miraculous power source revealed for the first time in this book. Ann Fisher has displayed her psychic abilities on many radio and television programs.



... you can stimulate the person's memory process, move his fingers, make him do what you want, repeat the words you want him to say, and do many other things. It *does* work. No one can resist this command power. See for yourself:

GETS SHY BOYFRIEND TO PROPOSE MARRIAGE—Marilyn K. was in love with Kevin. They had dated for two years and were very much in love, but Kevin was shy and couldn't muster up enough courage to propose. Marilyn then tried my method of contacting Kevin's subconscious mind and suggesting that he propose. Later—out of the blue—Kevin popped the question!

WOMAN GETS PROMOTION AND DOUBLES HER SALARY—Judy K. wanted to be promoted to a new position that was opening up where she worked. She knew she could handle the job, but she needed a chance to prove herself. A few weeks after she used an OMNI-COSMICS technique to tap her boss's mind, she was called into his office and given the job. A year later, she doubled her salary!

What's more, with the Miracle Power of OMNI-COSMICS, you'll be able to know the innermost thoughts of people in the next room or thousands of miles away—or even what a person is thinking when you talk to him on the telephone!

USE OMNI-COSMICS TO PROGRAM A PROTECTIVE FORCE AROUND YOU!

Today we live in an age with many negative influences around us. If you believe that voodoo and psychic assault does not exist in this Twentieth Century, you are incorrect. Negative forces do exist today and they do work.

Now, with OMNI-COSMICS, you can build a protective force around you so that you will have nothing to fear at all. That's just what John and Pamela did—and look at how they were saved...

• **INVISIBLE FORCE SAVES MAN FROM DROWNING**—John K., a fair swimmer, went out too far one day. When he was in the middle of the lake and there was no one in sight, he became very tired and started to sink. Somehow John, a regular user of OMNI-COSMICS, was saved. He didn't know how he got back to shore for he had felt an invisible force carrying him over the top of the water to land safely. OMNI-COSMICS saved him from drowning!

• **OMNI-COSMICS SAVES LIFE OF YOUNG LADY**—Pamela, a young student in one of my classes who habitually uses the protective powers of OMNI-COSMICS, was driving on a city street one day and heard a voice say "Stop or you will be killed." It was lucky she did, for another car went through the intersection at a high rate of speed. She would have been killed or seriously injured if she had not stopped.

You'll also see how, with OMNI-COSMIC protective powers, other people were able to repel a black magic attack... reverse a voodoo curse... travel with safety... get saved from a mugging attempt... and much more. THEY DID IT—AND SO CAN YOU!

SEE HOW TO USE OMNI-COSMIC POWER FOR INSTANT HEALING!

Do you want perfect health! OMNI-COSMIC healing power will respond immediately when you use the right power ritual. After a while, all illness and pain will disappear!

OVERCOMES SERIOUS KIDNEY ILLNESS—Terry J., a dear friend of mine, had just found out that he had a very serious kidney ailment. His doctor told him that his condition would shorten his life and that he "needed rest." But two months after he used an OMNI-COSMICS health ritual I showed him, his doctors were amazed to discover that his kidneys were in perfect working condition and that no signs of illness existed.

HEALS ULCER AND IMPROVES BAD HEART CONDITION—Perry had a very bad heart condition and also a serious ulcer. His doctor wanted to remove his ulcer, but was afraid to operate because of the heart condition. But when Perry went back to his doctor after using an OMNI-COSMICS ritual I showed him, his ulcer had healed and his heart condition was greatly improved!

With my PERFECT HEALTH ritual, soon you will feel your body becoming stronger, healthier and more dynamic. I DID IT—SO YOU CAN! Just look...

I was told when I was very ill with asthma, that I would have to use a breathing machine three times a day for the rest of my life. My doctor told me that only one out of a hundred was ever cured of this disease.

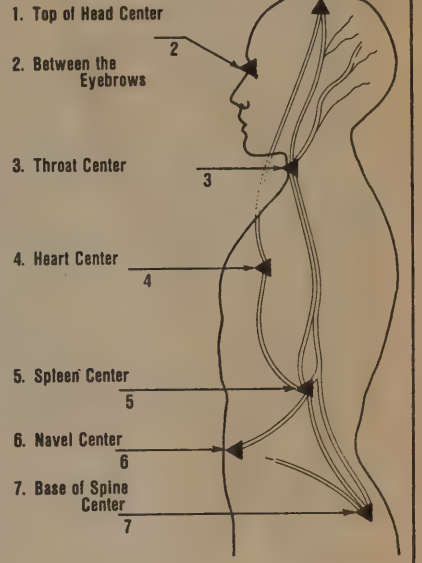
But I refused to accept this. By tuning in my OMNI-COSMICS power, I was able to get better and eventually cure the asthma! So why suffer from less-than-perfect health when you can discover how OMNI-COSMICS can be used to overcome nervous stomach, migraine headaches, skin blemishes, and insomnia... lower high blood pressure... and heal ulcers? In fact, with OMNI-COSMICS, you'll even see how to lose weight effortlessly and be more youthful with lots of energy!

MIRACULOUS WEIGHT CONTROL AND MORE YOUTHFUL ENERGY!

Yes, with OMNI-COSMICS, you can lose weight and be thin for the rest of your life! Look at these astonishing cases... **LOSES 95 POUNDS IN SIX MONTHS!**—Samantha was 235

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SEVEN PSYCHIC CENTERS



pounds at age 29. She had never had a date and was resigned to her dull life of work and watching television every night. But after using an OMNI-COSMICS ritual I showed her, Samantha lost 95 pounds and met a young man. She is now happier than she has ever been in her entire life!

LOSES 50 POUNDS AND GETS A MINK COAT—Joyce W. was 50 pounds overweight and suffered from high blood pressure, arthritis, and other ailments that kept her feeling sick most of the time. But after using OMNI-COSMICS power, she was able to lose those 50 pounds. Her health improved and she looked and felt like a new person. In fact, her husband was so proud of her new figure, he bought her a mink coat for her birthday!

OMNI-COSMICS RESPONDS AT ONCE!

Tap OMNI-COSMICS power instantly for it responds at once. You can use it, as others have, to avoid trouble, accidents and bad health... predict the future with 85-90 per cent accuracy... know when you are lucky... make the right decision when faced with many choices... and more!

With your OMNI-COSMICS ability, you will be able to tap into the spirit world and contact your loved ones, friends or people you want to meet to convey messages to you. You will be able to tap into what's going on in time and space, and pick up information about UFO's and life outside our planet earth.

YOU'RS TO PROVE—FOR 30 DAYS—AT OUR RISK!

See for yourself how easy it is. Try it at our risk! Fair enough? Send in the No-Risk Coupon—TODAY!

Most sincerely,

Ann Fisher

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Gentlemen: Please rush me a copy of "OMNI-COSMICS: Miracle Power Beyond the Subconscious" by Ann Fisher! I enclose \$10.95 in full payment. I understand that I may examine this book for a full 30 days entirely at your risk or money back.

☐ Check here if you wish your order sent C.O.D. Enclose only \$1 good-will deposit now. Pay postman balance, plus C.O.D. charges. Same moneyback guarantee, of course.

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GARY NUMAN

"I've always wanted to be a pop star, obviously. I've always wanted to look not outrageously different, but just ordinary in a strangely uneasy sort of way."



UNPLUGS NORMAL



"I definitely feel I've become my image."

Gary Numan sits in his New York City hotel suite and talks about his upcoming 14 city American tour. It's his first trip to the U.S. and, while he doesn't think he'll have time to see very much, he's looking forward to visiting the Empire State Building and Statue of Liberty.

He had arrived in New York the previous day — exactly 16 years after the Beatles first set foot on American soil — but that, he said, was merely a coincidence. It's true that Numan has looked to others in creating an image but if you really want to understand him don't look to the past. Try the future.

Gary Numan has been harshly criticized, especially in the English music press, for being "contrived" — which he is in the sense that he has devised, schemed, planned, and fabricated a persona for himself. But so what? Isn't that what show business is all about? And Gary Numan (not his real name, by the way) is definitely in show business. Just take a look at his album covers and if that doesn't give you a clue, wait until you see his show.

In addition to the numerous electronic instruments and sophisticated lighting effects, Gary and his band (Paul Gardiner, Cedric Sharpley, Christopher Payne, Russel Bell and Dennis Haines) are travelling with two pyramid robots that rotate and light up and another robot that's tall and black which they'll use on some of the dates, depending on the stage. Numan was also going to bring his computer Newsreader but much to his disappointment, all the bugs hadn't been worked out so it was left behind. Hopefully it will be ready when he returns in the fall for the next tour because he considers the Newsreader his main effect.

This is, admittedly, an expensive hobby. "I think the actual equipment, just the instruments that are being used, weigh somewhere between forty and fifty thousand pounds," he said. "\$100,000 in just plain equipment. The lighting system must be that again." Numan realizes that it's limiting in that he can't just pick up and perform anywhere but feels that it's important to put on an extravaganza and give the audience more than just the music.

"In England it's very unfashionable to like big shows," he said. "You're supposed to like clubs and close contact with the band and the band to be very normal and go to the pub and talk to the fans but I think that although the vast majority would like to meet the



"If you have a name as a band it implies that there's a band effort and there isn't. It was always me..."

musicians, they actually enjoy that untouchable feeling, that almost 'hero-worship'. They like to see big shows provided it doesn't cost the earth to go see them.

"I can't see why they'd prefer to stand in a club where it's very tight, very sweaty, your drink gets knocked over cause it's so crowded and people get aggressive cause it's very uncomfortable in there. They can have that or they can go and see me where they sit down in an orderly fashion in a nice big theater and you can breathe easily. You can see a much more spectacular show because of the stage size and the sound is much better because of the quality of PA that you can fit into the building. I really can't see that people would actually prefer a club. I don't really go to many myself."

Nothing strange about him so far, a little spacey perhaps, with all those robots and synthesizers. What about that image? That bleached, almost white hair he used to have, the surrealist album cover of *The Pleasure Principle* ("It's an update parody of the Magritte picture itself which nobody's realized yet," he laughed), the futuristic, ominous themes. Is he his image, or is his image his fantasy?

"It's a cross," said Numan. "I've always wanted to be a pop

star, obviously. I've always wanted to look not outrageously different, but just ordinary in a strangely uneasy sort of way. So now I wear normal clothes but the way it's worn, and the way you look — your expression, gives a whole new meaning to the clothes as my name is quite a normal, everyday name but it's spelled slightly different. And linked in with being a pop star, and what goes with the image of being a pop star, the name takes on even more meaning.

"It's interesting that you can use something completely normal but how you use it changes it completely as far as people's reaction.

"I definitely feel I've become my image. When I first called myself Numan I used to feel very embarrassed and silly but now I don't. I haven't changed it legally but it doesn't matter, as far as people are concerned that's my name." (His real name is Gary Webb, in case you're interested.)

How did he come up with Numan? "It's like anything," he said. "You can look for a long, long time and when you find it, you think 'god, it was so obvious'. It took two or three years to find that name. I think it while I was flicking through the *Yellow Pages* — I think it was Numan Kitchen Units or something really silly, like Numan Domestic Appliances

and I thought 'wow, what a great name'. So I took it."

When Gary recorded his first album, which was only released in the U.K., the "group" was called Tubeway Army and consisted of Numan, Paul Gardiner and Jess Lidyard. By the time the second album, *Replicas*, came out it was Gary Numan and the Tubeway Army. On the third album, *The Pleasure Principle*, Numan had dropped Tubeway Army altogether, replaced Jess Lidyard on drums with Cedric Sharpley and added Christopher Payne to the lineup. He also dyed his hair back to its natural color.

"Tubeway Army was mine anyway, I made it up and I picked the people in it," he said. "If you have a name as a band it implies that there's a band effort and there isn't. It was always me, which isn't putting the others down — I simply chose it to be that way. If they want to do their own thing they can do it, they're allowed to work with anyone they want to. I pay them so they're available when I want them but they can do whatever else they want. They can make their own albums, it's just that what I do I like to be mine. I like them to play because I've chosen them and they understand and accept that."

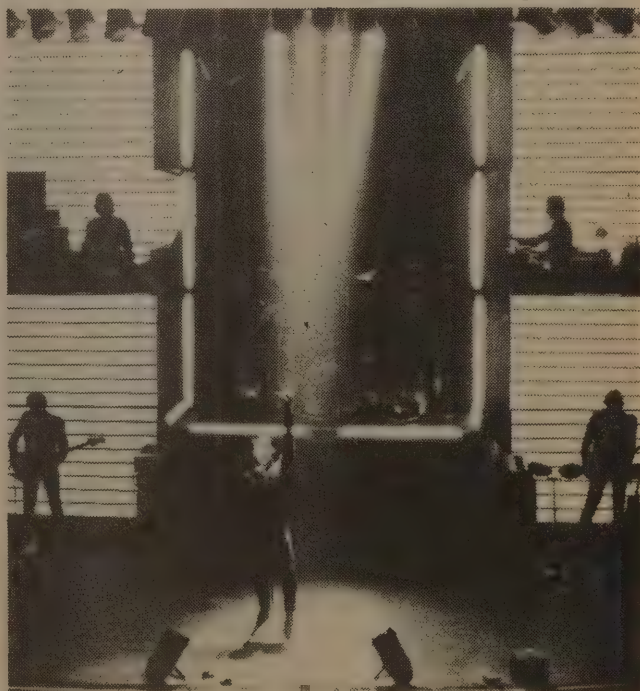
Numan is not only the main attraction on records and on stage, he's the producer as well as sees the two as being closely related. He enjoys the studio, but only for short periods of time. "In studios your ideas come fast and furious and it's very exciting but it's very easy

to start becoming overly critical of what you've done if you listen to it too much. You think 'maybe if I get it just a little bit better, just a little bit tighter on this or that' and when it gets to that stage I get bored because it's no longer ideas. It starts becoming far too slick, far too expert and I'm not really interested in that. On my productions I make sure that everything is recorded so that you can hear it, I make sure that it sounds the way I want it to within reason, I make sure that everyone plays the right notes and apart from that, that the production has atmosphere. I'm not really interested in getting into the Boston situation where everything is absolutely perfect. We don't mix something half-a-dozen times — we mix it twice and take the best out of the two. We're not into it for the expertise, we're into it for the display of ideas."

Many of Numan's ideas, and lyrics, will sound somewhat familiar to the science fiction enthusiast — in fact, Numan credits SF author Phillip K. Dick (and to a lesser degree William Burroughs, Bowie, and Ultravox) as being the influence he respects the most. "Phillip K. Dick just amazes me," said Numan, "he's an influence in such a way as to make me think so I could do better and get a bit closer to what he is. He has such a mind."

Numan, like Phillip K. Dick, expresses alternate visions of what the future might be — visions some critics have termed "threatening". But

(Continued on page 57)



"We're not into it for the expertise, we're into it for the display of ideas."

CT•SPINADDICT•SPIN

by
JAMES SPINA

We haven't tried one sentence reviews for a couple of months now. These brief shots may seem somewhat unfair but the large volume of releases this month makes the short shots somewhat valid. I must make note that almost one hundred other records came my way this month that aren't even going to be mentioned. Most of these are disco records but a large portion of records this month were new American bands jumping on the now old "new wave" bandwagon. I just can't get to covering most of this garbage so take my review of Sue Saad and The Next as a sum-up of all this wasted vinyl.

SUE SAAD AND THE NEXT (PLANET) Produced by Richard Perry this group represents a blatant and obnoxious attempt to horn in on the ground breaking advances of Patti Smith, Blondie, The Ramones and Talking Heads and put simply ... they fail.



SUE SAAD AND THE NEXT

THE SPECIALS (CHRYSALIS) I'm having a tough time being convinced that these English tu-tone units have more to offer than just a flash-in-the-pan marriage of ska and punk but I hear that this stuff is danceable and at least it doesn't take itself too seriously.

RICHIE HAVENS "CONNECTIONS" (ELEKTRA) This guy deserves a good kick in the teeth for ruining "You Send Me," "OL '55" and "Fire Down Below".

WISHBONE ASH "JUST TESTING" (MCA) Just because you depict a Gibson Flying "V" and a Fender Strat on your album cover doesn't mean you are going to set any kind words for the tired riffing concealed within that cardboard sleeve.

GIL SCOTT HERON & BRIAN JACKSON "1980" (ARISTA) Proof positive that the revolution will not be disco-ized by Last Poet and Richie Havens Clones.

THE SEARCHERS (SIRE) This is the same group that pioneered 12 string jangles years before the Byrds and notched up hits against The Beatles over fifteen years ago but the amazing fact is that they sound as brilliant today covering everything from Nick Lowe to Tom Petty in a pop stance that is both classic and modern.



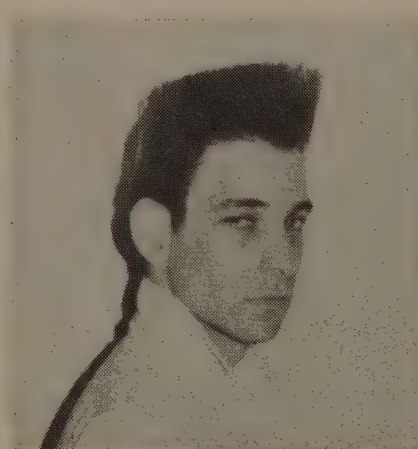
THE SEARCHERS

SYLVAIN SYLVAIN (RCA) My least favorite ex-New York Doll actually tops out David Johansen with this rock-a-bully collection of delectable sounds.



SYLVAIN SYLVAIN

ROBERT GORDON "BAD BOY" (RCA) Although it has taken four albums this dude has finally transcended all his influences and now stands alone as a bona fide relic successfully intent on preserving and advancing archaic 50's rock atmospheres.



ROBERT GORDON

ROGER POWELL "AIR POCKET" (BEARSVILLE) More self-indulgent synthesizer doodling via Roger Powell.

TREVOR RABIN "FACE TO FACE" (CHRYSALIS) Studio wizard with a piercing, rabid dog guitar sound, Paul McCartney looks and a musical mastery that almost makes up for his lackadaisical lyrics.

RAMONES "END OF THE CENTURY" (SIRE) Phil Spector's production flair ruins much of this record for me but when he takes a back seat (as on the classic "Chinese Rocks") The Ramones prove once again that they are kings of American rock music.



RAMONES

THE JAM "SETTING SONS" (POLYDOR) Having put aside his Who affectations Paul Weller sets his sights on The Kinks (circa "Arthur") and scores a derivative but decisive bullseye.

999 "THE BIGGEST PRIZE IN SPORT" (POLYDOR) Having been around since the new wave birth back in 1976 this crack unit named after the emergency phone number in England have finally been granted an American release and there isn't one duff cut in the lot with considerable airplay already being given to "Boys In The Gang", "Hollywood", "English Wipe-Out", and the devastatingly catchy "Boiler" on which I thought they were singing "Boy-oh-Boy-oh" for a month before I got the record.



999

THE UNDERTONES (SIRE) Every bit as good as 999, these guys come close to being an English version of The Ramones with prettier faces, catchier quivering in the vocals and a song that pays homage to the best nickname in the world, "Jimmy Jimmy".



THE UNDERTONES

RUTS "THE CRACK" (VIRGIN) Just compare this to old Gil Scott Heron when it comes to successfully combining politics with modern music since The Ruts seem most capable of entertaining while they get a sturdy and staunch message across.

BUGGLES "THE AGE OF PLASTIC" (ISLAND) Contains the hit "Video Killed The Radio Star" which could be reworded into Audio-killed the-synthesized-star when it comes to dealing with these latter day 10cc-cum-Bowie Studio stiff.

LYDIA LUNCH "QUEEN OF SIAM" (ZE RECORDS)
LENE LOVICH "FLEX" (STIFF)
CHERIE AND MARIE CURRIE "MESSIN' WITH THE BOYS" (EMI) I suppose this grouping really deserves three sentences ... but let me take this time to re-recommend Marianne Faithfull's stunning "BROKEN ENGLISH" (ISLAND) detailed last month and getting better by the minute.

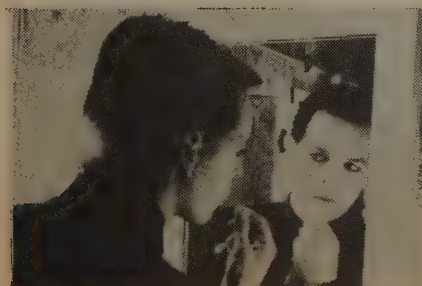
BRUCE WOOLLEY & THE CAMERA CLUB (COL.) Also contains a version of "Video Killed The Radio Star" which could be reworded into Studio-killed-the-audio-star when it comes to dealing with this (sometimes promising) latter day Bowie-cum-10cc pop poser.



BRUCE WOOLLEY

GODLEY & CREME "FREEZE FRAME" (POLYDOR) 5cc gone gizmo with some session spurts from Phil Manzanera and a token appearance by Paul McCartney but don't look for any strong musical punches here since the sound eats 'ches' while striving for 'pun.'

GARY NUMAN "THE PLEASURE PRINCIPLE" (ATCO) Possessing only Bowie's last three records and the entire Ultravox catalog, this guy has parleyed four synthesizer notes and a couple of simple word rhymes into a vaguely listenable fortune of sound but the eye make up gives his Enoesque sound exercises added depth since shadow always sells.



GARY NUMAN

THE FLYING LIZARDS (VIRGIN) The marketing scam of David Cunningham brings a new low to the definition of 'no wave' with this filler-infested companion piece to the hit single of "Money (That's What I Want)" and I'm sure that that's what he will get but what he really deserves is two years in a padded cell with those other New York no wave assholes, Klaus and Joey.

THE LONELY BOYS (HARVEST) What a dumb name but it sure fits this batch of nearly pre-teen Anglo-hackers.

3-D (POLYDOR) Now here's a twist ... Jew Wave but it thrashes along quite convincingly at times.



3-D

WILLIE NILE (ARISTA) Armed with a capoed Stratocaster and a crack studio band including Jay Dee Daugherty on drums and Tom Ethridge on bass, Niles re-introduces sex and cynicism to the idiom of folk-rock with a poetic-pop stance that makes him both believable and beloved.

THE DUKES (WARNERS) Minor league super group already set back by the death of ex-wing Jimmy McCulloch but I suppose it will add still another entry to the rock resume of Miller Anderson.

PLANETS (MOTOWN) An interesting sound from a bunch of new wavish white boys on Motown Records but the lack of a bio forbids my providing any real information to this strangely hypnotic record.

THE J. GEILS BAND "LOVE STINKS" (EMI) And so does this record especially when compared to the excellent stride attained on "SANCTUARY" and "MONKEY ISLAND" and I don't blame anyone but Faye Dunaway.

DOUG SAHM "HELL OF A SPELL" (TAKOMA) Outstanding, just like everything else this king of tex-mex-rock-and-blues this survivor has released in the last fifteen years.

DARTS (POLYDOR) The best of an anglo band that could teach Shanana more than a thing or two about revival rock and roll.

UFO "NO PLACE TO RUN" (CHRYSALIS) Even though I don't have much use for them anymore this is really nothing wrong with this dated bunch of riffing-class heroes but why must these groups persist in believing that they invented the groin.

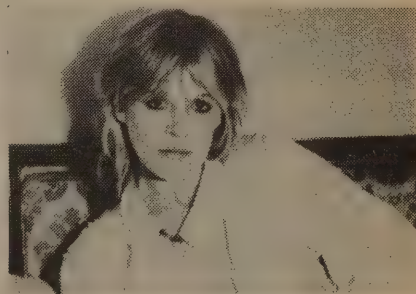
ROGER McGUINN/CHRIS HILLMAN/GENE CLARK "CITY" (CAPITOL) Not Byrd but not bad either and at least eight mile high above their last collaboration so watch out Tom Petty.

RUSH "PERMANENT WAVES" (MERCURY) Canadian Groin inventors who also assume that they had a hand in creating the philosophy of the universe according to the verbose lyrics of drummer Neil Peart.

THE BABYS "UNION JACKS" (CHRYSALIS) This group is starting to get as neglected as the mentors (Free) but I'll be damned if I'm going to give up on this biting and blatant hard rock unit bound by the soaring vocals of John Waite and the stinging guitar work of Wally Stocker.

UTOPIA "ADVENTURES IN UTOPIA" (BEARSVILLE) The embarrassing side of Todd Rundgren with inane lyrics (specifically "Last Of The New Wave Rockers" and "Rock Love") and self-indulgent synthesizer doodling (via Roger Powell) but let's not be too hard on Todd just because he never got around to writing "We Don't Talk Anymore".

Those one liners actually caused me to run out of albums before I ran out of space. I thought of including an ancient spin but nothing really got dusted off for replay this month. I did play some old Nazz albums to reaffirm my faith in Todd and The Specialists sent me back to one or two reggae albums but none of that was very inspiring. Sylvain sent me rumaging through the two excellent Dolls albums but even that didn't seem invigorating enough to warrant a detailed recap of the infamous Dolls legacy. Root record hunting this month included John Lee Hooker, Solomon Burke, Dion, Johnny Burnette (thanks to Robert Gordon), James Brown and the endless but fruitless search for Marianne Faithfull's single of "Sister Morphine".



Scott Helser

MARIANNE FAITHFULL

I guess that gives you a perspective of my musical attitudes this month but my overall feeling during this session of Spinaddict has been fear. I'm afraid that too many posers are getting involved with promoting the new sounds in rock and roll. Large segments of the New York music faction are, in fact, retreads of old glitter efforts and yesterdays disco mentality. Many of the new clubs are even starting to reek of a disco-snob-bishness. Even Studio 54 is about to institute a live group policy with The Specialists being considered in that plan. Much of this could cause the music to become a soundtrack for stupid and cash-oriented gimmicks. Do not get me wrong, I don't want to keep great music on a cult level. But I also don't want it left in the hands of trend makers intent on soaking the latest publicity gimmick. Enough said. □

JAMES SPINA

HEART PARTY LINE

The all new Heart (having survived a member transplant) have been around and about recently. First it was a bang-up shindig in New York City at the elegant SIR Studios in the West Fifties where Heart and friend Ted Nugent kept the night young until the sun came up. Then it was off to Los Angeles where tv music awards found the Heart women backstage posing for pix and sharing the honors.



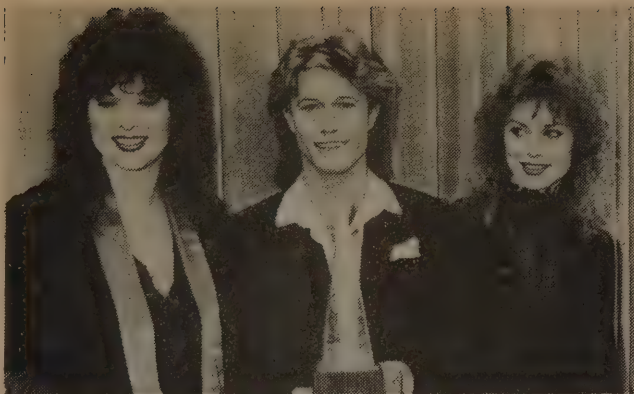
As Ted does a little in-store promotion, Hearts Steve Fossen and Ann Wilson try out some new fangled violins.



Never one to open a door when he can walk through it, Ted Nugent is everybody's sweetheart.



Enjoying the comforts at SIR party are Talking Heads' member Jerry Harrison, Christina Fridri, Marissa Fridri, and Pele who Epic Records describes as 'Nugent's girl friend'.



On the other coast, Ann and Nancy Wilson pose with Andy Gibb at the American Music Awards photo booth.



Bun E. Carlos and Robin Zander talk shop with Ann and Nancy at the music awards reception after the tv broadcast.



Only kidding, we hope, are Steve Fossen, Ann, Ted, and Howard Leese.

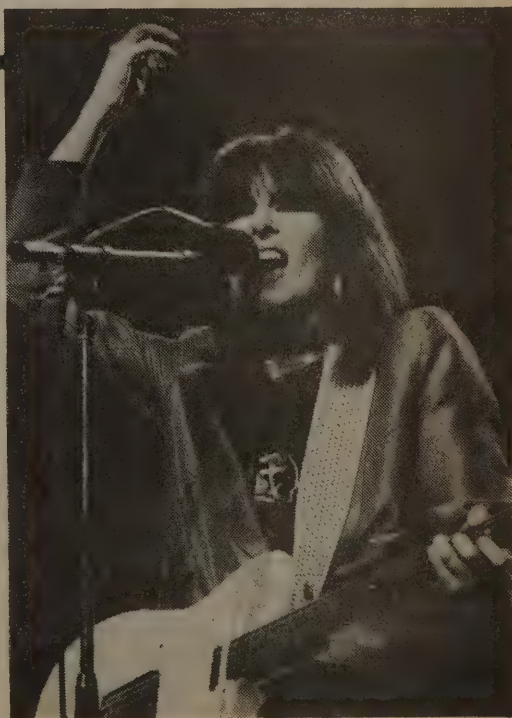


Ted proves he knows his anatomy, almost, as the party gets into full swing.

ROCK ACTION

CAPTION

Chrissie Hynde is one of those determined musicians who sticks with it until it happens right. Born in good old Akron, Ohio, Chrissie went to England in 1974 and after a number of attempts (which included writing for the British rock newspapers), she finally got her current band, The Pretenders, together and had her first hit, an inspired version of the Kinks' "Stop Your Sobbing". The Pretenders' first album, which includes that song (produced by Nick Lowe) and a number of rock tunes (produced by Chris Thomas), has just been released here, and it probably won't be long before Chrissie returns to rock Akron with her new wave British sound.



Bob Gruen

KANSAS AFTER MONOLITH

In 1978, when Kansas took a nine month vacation from the road to record *Monolith*, keyboardist Steve Walsh also recorded his own solo album. That effort, *Schemer-Dreamer*, has just been released and Steve explains why he did it.

"There were a lot of songs that I'd brought to the band that they didn't feel right playing," said Steve. "I'd write some material and bring it to practice but after we'd try it out, I realized it didn't fit into the new groove we were getting into.

"Recording *Monolith* was more of a group effort than anything we'd done before since it was the first time we produced ourselves, and I didn't feel right about asking the band to play my songs. They just didn't fit in with what Kansas does.

"It was the first time since Kansas has been together that we've really had a break and we were all kind of busy with our own lives, since we haven't had much time to cultivate our own lives for awhile. I had some tunes and I've always wanted to work with some of my old buddies back from ten years ago when I used to play in other bands. They're still struggling musicians and they're very good people so I decided to try and do it with them. I got a very good guitar player named Jeff Lux, who worked out magnificently, and then I got a couple of the Dixie Dregs (a five-piece instrumental, jazz-rock band) to work with me."

'Also lending assistance are Kansas members Kerry Livgren, Phil Ehart, and Rich Williams. *Schemer-Dreamer* was co-produced by Walsh, Brad Aaron and Davy Moire and, like all Kansas' records, was released on the Kirshner label.

Steve, who's described *Monolith* as being somewhat "pop-flavored," feels that

his album is a lot more rock and roll than what Kansas plays. "It's pretty much straight-ahead stuff," he said. "I went back to basics on the album. In the Kansas music, it's structured and you have a part and it's practiced. I had some other songs I wanted to try differently, and when I got the opportunity I did. There's a certain spontaneity on this album that I really like; there's nothing stuffy about it.

"Originally I was going to do all other people's material," he continued, "except for one of my own songs, 'Every Step Of The Way,' which was the first song I wrote. 'Every Step Of The Way' lyrically is a chronicle of Kansas, and about people who push for what they want, really take a risk and try for what they believe. I was going to do 'Are You Experienced?' by Jimi Hendrix and all kinds of other tunes, but as I got into the feelings that were being generated — and with my friends' encouragement — I started writing and came up with a lot of songs on my own.

"The album is different from a Kansas album in that it focuses more on myself instead of the six members of the band. It's more a 'take it away Steve' album and I sing all of it. It's also a lot more guitar oriented. I don't play guitar myself, but I love guitar music. And I always wanted to give guitar players like Kerry and Rich a chance to go crazy on a particular ride. Just for the sake of playing the lead, because they're good and they both play superbly."

Talking about some of the other musicians who played on the album — like Steve Morse from the Dixie Dregs and Alan Sloan — Steve said, "I found a lot of success in working with people who aren't famous, but were excellent.



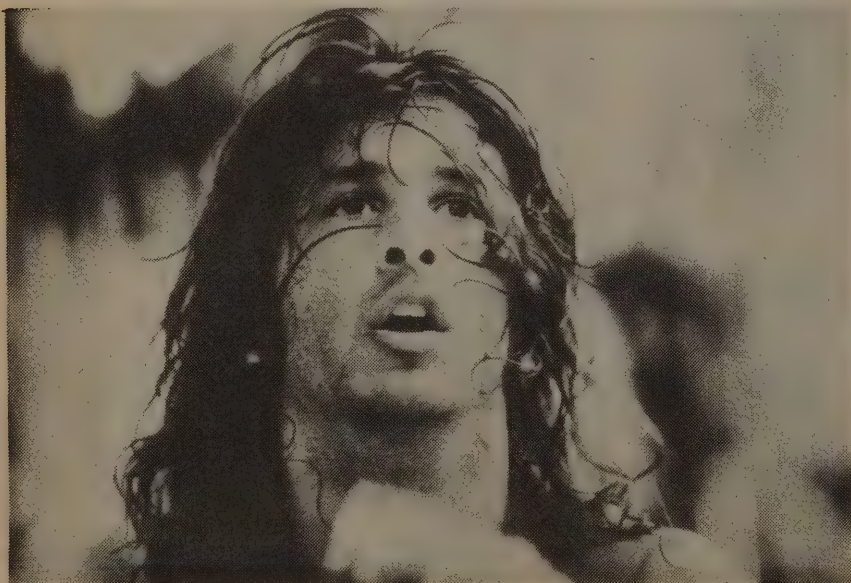
"It's pretty much straight ahead stuff. I went back to basics on the album."

"And I enjoyed producing a whole bunch. We went through various stages of having a producer and found that instead of relaying the message to the producer, it worked out best to relay the message to an engineer who catered more to our desires..."

But Steve isn't dissatisfied with Kansas and the direction of the group; he, like everyone in the Kansas family, takes tremendous pride in having stuck together through the lean years to enjoy their current overwhelming success.

"The group has been together for more than seven years and we've had our arguments," said Steve, "but we've stayed together and we're very proud of that. In the early days, the first year-and-a-half, we were practically married to each other — at one time we were just about sleeping in a room together and living on a dollar a day, if you can believe that. We knew that we were going to make something out of it but we didn't know when it would happen. We waited a long time but it finally happened and we're all thankful that we stuck together and saw the first light of what could be. It's definitely something I'm proud of, I think it's a mark of character to be able to go through the bad times.

"I had a good time recording my solo album and I hope to record as long as I can — doing it with Kansas and on my own. As long as everything's going okay, as long as I've got my voice and everything's alright, then I'm definitely going to keep recording because I still have a whole bunch of music to get out of me." □



"I had some tunes and I've always wanted to work with some of my old buddies from back ten years ago..."

GUITARS *and* AMPS:

TOM PETTY OF THE HEARTBREAKERS



Neal Preston



Richard E. Aaron/THUNDER THUMBS

"I use a few different guitars onstage. I guess the basic one is a Fender Stratocaster. Try as hard as I can, can't find anything to beat a Stratocaster. I've been through so many guitars, and I get custom made ones and I get this and that, nothing sounds like a Strat. I don't have a pre-amp in the Strat or anything. I have a Telecaster that I use for the open-tuning stuff that has a pre-amp in it. I don't know much about it — somebody brought it to the door of my hotel room once and sold it to me. It's kind of hot rodded up.

"We've got thirty or forty guitars. We take them all around with us. In the studio, on the last album, I just used my Gibson Flying-V most of the time. And I used my Vox Twelve String, Phantom. Lately I've been playing a Vox six string a little bit, one of those teardrop shaped things. We find them out in LA in different places. My twelve string I found brand new in a music store in the Valley — it still had the polishing cloth and everything. They sound really good, we had to do a little bit of work on them, but they sound really good.

"Onstage I use Vox Super Beatle amps. We've used those forever, that's the only amp I really know how to work. Mine work fine. Everybody tells me that they break. But we have ten of them and there's four that are good, and six are kind of weird. Michael



Richard E. Aaron/THUNDERBOLT TIMES

Campbell (Heartbreakers lead guitarist) and I use two of them apiece and they never seem to break. I really like them. People ask us about them a lot, but I just use them.

"I use the Rickenbacher sometimes, Michael's been playing it lately. We take each others guitars to play, although there's certain ones you can't take. Like his Broadcaster, I'm not allowed to touch.

"I don't use any effects boxes at all onstage. Michael uses an Echoplex, and an MXR compressor, and a little bit of Ebo. I think that's it. I just most of the time play rhythm, so most of the time I just get the basic sound on the Vox and I don't touch it all night. I use different guitars sometimes. If I need a more sustained sound I'll play my Flying-V, or for something that's a little bit heavier or thicker I'll use a Gibson.

"We used the Vox Super Beatles in the studio. Our producer, Jimmy Iovine, loves them. He wanted to buy some once he heard them. They're real clean solid amps, they sound real good. I had a couple of them, because I've used them since I played bars back in the 60's, so we just went around and found more, they weren't that hard to find. We hit a streak, we hit one place that had bought out the Vox factory when it closed. The speakers were the hard things to find because we had to have a lot of replacements. □

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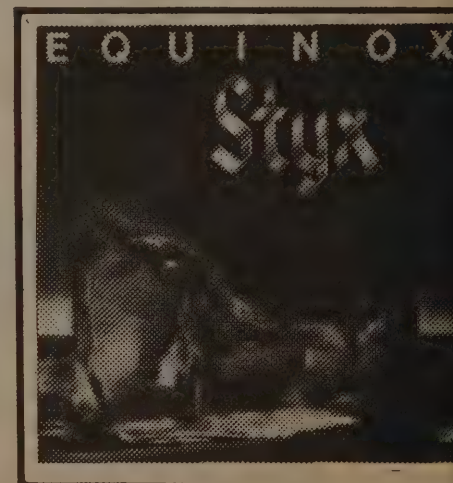
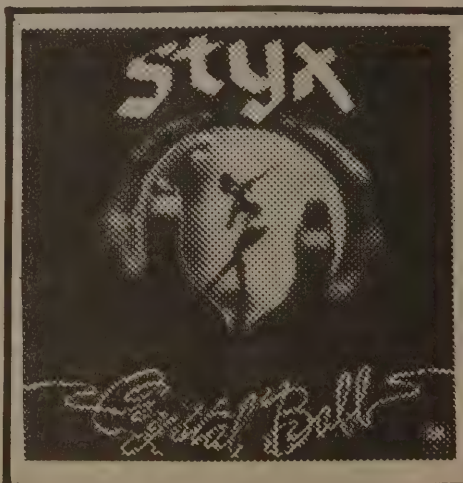
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ROCK ACTION



CAPTION

If the mug behind the mike looks familiar, don't be surprised. It is none other than John Rotten, formerly *enfant terrible* of the less than successful attempt to press anarchy onto plastic in the 70's. Now that Rotten's days as a leader of the Sex Pistols are yesterday's news, he's found a new spot for himself, not in the anarchy business, but in the rock biz. Johnny is currently lead singer of a band called Public Image, who are making the rounds in London.

Bob Griener

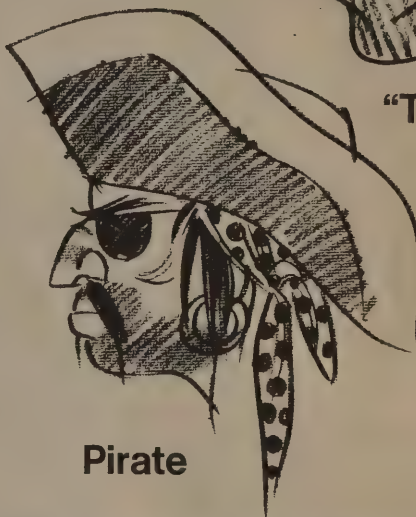
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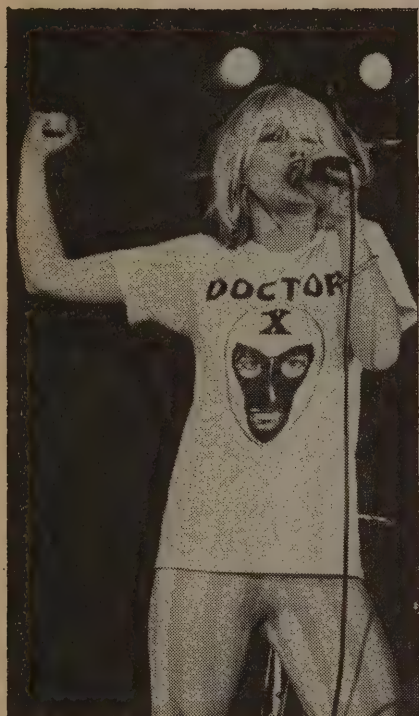
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BLONDIE ROCKS THROUGH EUROPE

Photos By Bob Gruen

After they established themselves as part of New York's new wave and before they became big stars in the U.S., Blondie went to England and Europe where they had their first hit records. Since then the band has returned to tour the European capitals as often as they can, and the result has been enthusiastic audiences and sell-out shows. The most recent Blondie Eurotour came between finishing their new album and plans for their upcoming U.S. tour. As usual, it was a standing room only success.



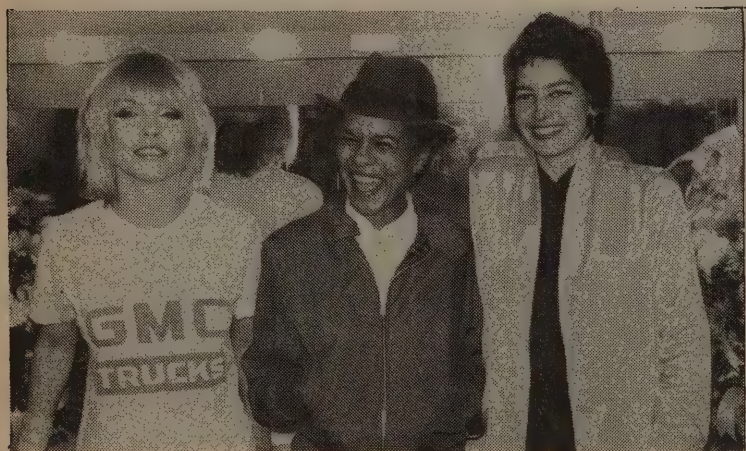
Debbie provides a rousing version of 'Dreaming' as the show takes off.



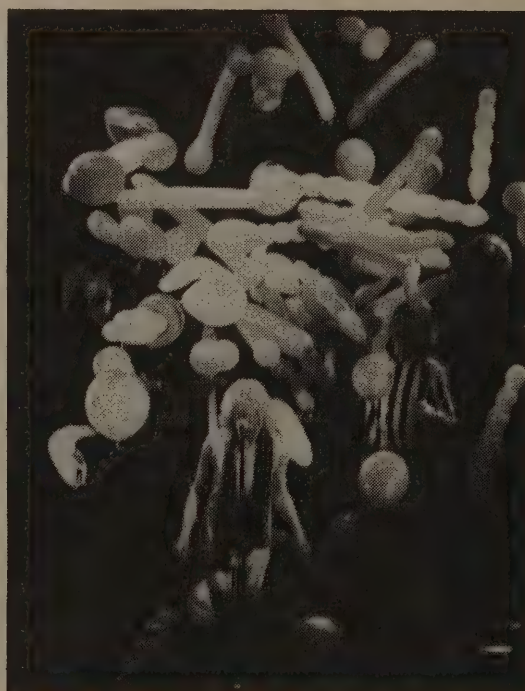
Debbie Harry relaxes on the tour bus as the band travels across Europe.



In the wings in Paris, Chris Stein, Jimmy Destri, Clem Burke, Frank Infante, Nigel Harrison, and Debbie Harry prepare to go onstage.



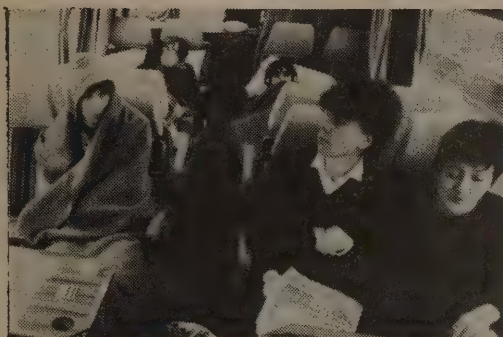
Backstage in London: the lead singers of Blondie, The Selecter, and Rosie and The Italians.



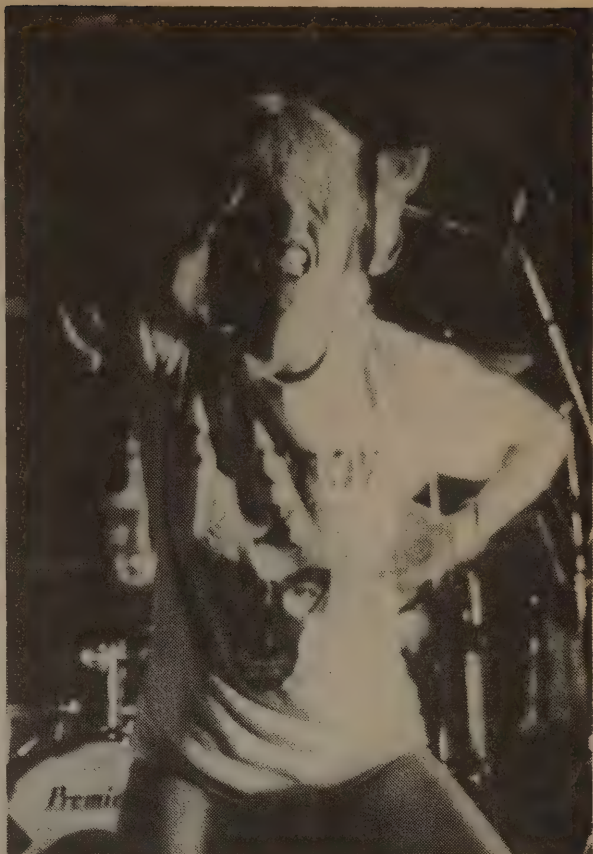
Balloons cascade from the ceiling as the band takes a bow before their encore.



Fun on the road, Blondie lines up for a band photo in London before the show: From left to right: Clem, Jimmy, Nigel, Debby, Chris, and Frank.



The glamorous life of rock stars often includes napping wrapped in a blanket during the long hauls between shows.



As Frank rocks out on his guitar, Debby dances to the Blondie beat.

Kevin Cronin, lead vocalist of REO Speedwagon, explains that he was sitting in his hotel room in Lexington, Kentucky, watching *Animal House* on TV after a recent concert when there came a knock at the door.

Recalls Cronin, "It was a gang of 30 people in togas led by our roadie, Motor, who was wearing a feathered head-dress and a Steve Martin arrow on his head." Despite the fact that the corridor was crowded with conventioning Sweet Adelines (lady barbershop quartets) softly practicing their harmonies as they paraded to and from their rooms, the toga-clad crowd was taking over the hallway for an impromptu Roman party. The exhausted Cronin's reaction: "I ran into my room and put on a sheet."

The hotel's night manager, however, was less enthusiastic about the celebratory plan. He showed up a few minutes later leading a pack of police to quell the incipient orgy. When Cronin explained that the hotel had brought the situation on itself by putting *Animal House* on the closed circuit TV system for three days in a row, the police were not pacified. So the revelers returned to their rooms to wait for the two a.m. showing of the Belushi classic.

Apparently, the night manager had learned his lesson. Fifteen minutes into the film the television screen went blank, and the speaker launched into a stream of classical lullabies. Says Cronin, "We got the message and went to sleep. But those darned Sweet Adelines were singing in the hallway until dawn." □

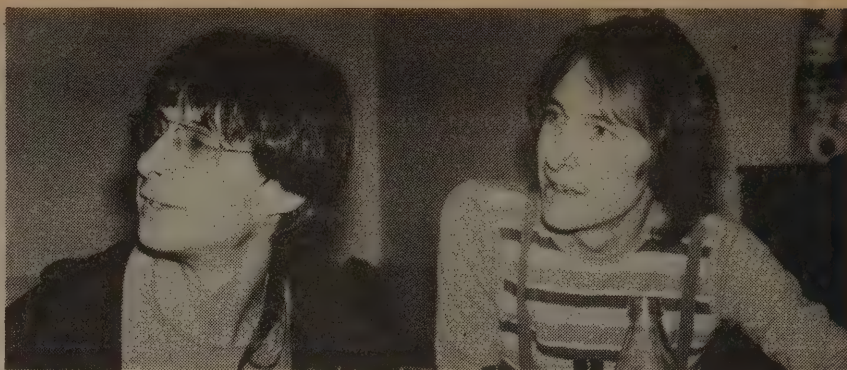
Barry Schultz/RETNA

REO SPEEDWAGON TALL TALES CONTINUE



"I ran into my room and put on a sheet."

One of the great things about the new wave rock scene in New York is that on any given night anything can be happening, if you know where to go and stay up late enough. Such was the case recently when Lenny Kaye stepped out to perform a couple of dates. First, as Link Cromwell at Max's with Jay Dee Daugherty, Fred Smith, and Andy Paley, then at the Squat Theater as Nuggets with Jay Dee, Richard Sohl, and Patrick O'Connor.



Backstage at the Squat Theater before the Nuggets show, Lenny Kaye and Jay Dee Daugherty go over the set list that includes a number of old favorites and some original surprises.

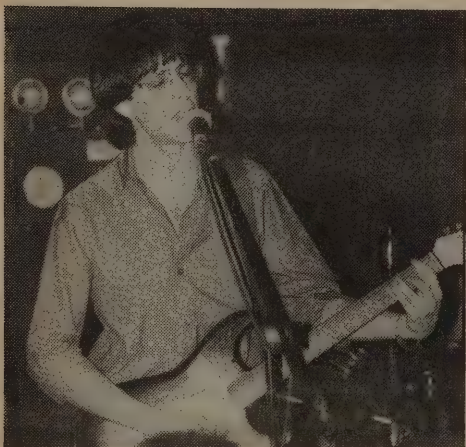
NEW YORK ROCK WITH NUGGETS



Richard finds a wave of the future as Patrick O'Connor flexes his bass strings and photog John Friedlander snaps a pic.



Lenny strobes up as Richard DNV Sohl gets in tune for the band's two sets.



Lenny rocks out on "Corsica" during a set that included "No Jesting", "For Your Love", and "Hey Good Lookin'".



Ready to rock, Nuggets heads for the stage: from left Patrick, Lenny, Jay Dee, and DNV.

KISS STRIKE BACK

Who was it who said everybody gets to be famous for fifteen minutes? Off hand, we can't remember, which means that whoever said it must have used up their fifteen minutes. In the rock star business, the fifteen minute principle applies in general. Sometimes rock fame lasts for twenty minutes, sometimes longer, but in the end rock fame is as fleeting as any other fame based on plastic yodels and this year's fashions.

Kiss so far have had a good run for our money (now their money), and gotten their fifteen minutes several times. During the second half of the 1970's, they became superstars among the twelve year old set, just as The Bay City Rollers, Grand Funk Railroad, Peter Frampton, and a dozen others had done before them. But eventually the fans who assemble to cheer for the band of the moment get older and interested in other things, and the new young fans seek to reflect their teenage dreams in newer stars.

As observers and calculators of the rock scene, we've watched Kiss from the very start in a rehearsal loft in midtown Manhattan where they gave their first audition shows. Back then they didn't have much more than some misapplied lipstick, one revolving police light, and a couple of platform boots. Over the years they added costumes, lights, special effects — tractor trailer loads of equipment manned by road crews the size of a small town. They also managed hit records, million selling albums, and a certain notoriety reflected in Kiss dolls, Kiss comic books, Kiss Halloween cos-

tumes, and even Kiss wastepaper baskets. Not that anyone over thirty (twenty-five?) knew who they were, even when they were selling out Madison Square Garden. But their fans sure did.

Now comes the tough part. Kiss have been around longer than most pop phenomena. They've stuck it out through the bad times, and the very good times. They've maintained their image, and a couple of times when it looked like it was all over they've sidestepped possible failure with blazing success. Recently however, Kiss have begun to fade in the face of new music, new attitudes, and a new teenage culture. Sure, they're still big in Japan, and Australia, and probably on the moon. But the question remains: are they still the superherogroup that can sell twenty thousand concert tickets at a shot in the U.S.?

That question will be answered, most likely, by the reaction and sales of the next Kiss album. The one they're in the studio recording as we go to press.

Although Kiss never have told too much about their doings until they've done



GENE



ACE



them (a wise move), we do have some inside information on the plans for this album. The recording will be done in New York City. The producer is Vini Poncia, the man behind the Kiss *Dynasty* album and also the producer of Peter Criss's solo album.

The songs for the album will come from

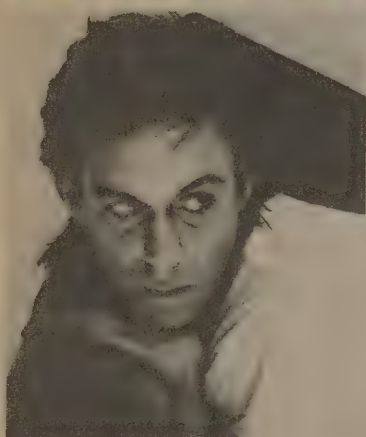
every member of the band, and word is that it will be a solid rock album, although Paul Stanley may do one ballad.

When the as yet untitled album is finally mixed at the Record Plant and ready for release, the band has plans for some live touring. First they will tour Europe in the end of May. Then they'll fly back to the U.S.

for what may well be a giant summer tour of major cities across the country. Once summer/Kiss U.S. is done, they may tour Japan and Asia in the fall.

This upcoming album and the following U.S. tour are important for Kiss, and we'll be watching closely to see what happens...□

ROCK ACTION



CAPTION

"I've been through it all, and proved that I'm equal to anybody you'd care to mention," says Iggy Pop, in a statement that no one would care to question. Iggy's latest efforts are an album called *Soldier* with some fine tunes like "Mr. Dynamite" and "I'm A Conservative". The album also captures on record some of the dynamics of Iggy's current live band. He put the band together for the tour before this album. Playing on the record are Ivan Kral (Patti Smith Group), Brian James (The Damned), Glen Matlock (Sex Pistols), Barry Andrews (ex-XTC), and on cameo roles members of Simple Minds and perennial Iggy mentor David Bowie.





"It's a bit tougher for us in England I think because we started in America and the people over there really haven't had a chance to get to know us."



"The British audience has to be a little more selective..."

FOREIGNER TRY TO BE FAMILIAR

Foreigner is a premiere "touring" band, a group that spends a good part of each year on the road performing not only in the major cities, but in towns some people have barely heard of, thrilling their many loyal fans (and earning lots of new ones) with tight shows that show off their musical virtuosity and dynamic stage presence. As a matter of fact, they recently wound up their three month North American tour with a sold-out, wildly successful performance at the Forum in Los Angeles and celebrated the event afterwards at the beautiful Forum Club.

Several days later Foreigner, who are no strangers to Japan (that was one of their stops on

their "Around The World" tour), embarked on their second tour of that country just as "Women," the third single from their double platinum plus album (*Head Games*) was released. The Japanese audiences were just as enthusiastic as those in America which really made Mick, Ian, Lou, Al, Dennis and Rick happy.

Foreigner had originally planned an extensive tour of England and Europe this spring but those dates were cancelled because the group decided to record their next album instead. Tentative plans call for the group to reschedule that tour in the not so distant future.

Before the change in plans,

Mick Jones explained that even though Foreigner had played England's Reading Festival and the Rainbow in London, they considered this their first real tour of the country four of the band members (Mick, Ian, Dennis and Rick) call "home".

"The reception was really great when we played England, especially at our own show at the Rainbow," said Mick. "It was a bit more difficult at the Reading Festival because we were on a bill that was about 50% punk, 40% new wave, and then us..."

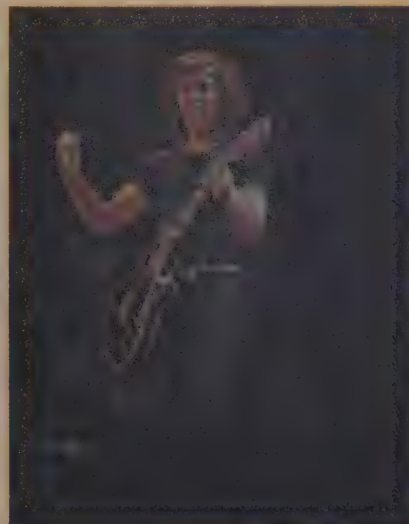
"It's a bit tougher for us in England I think because we started in America and the people over there really haven't

had a chance to get to know us. We have to go over there and really prove ourselves by taking the music to the kids like we did in America. We have to just go out and show ourselves.

"They really have to see you in England," he continued. "The British audience has to be a little more selective in a way because they don't have the same amount of radio as you do in America which means that they have to go and see the acts to find out what's happening. And there are so many different things happening in England too, so it's much harder for a band to get that exposure. You really have to try and expose yourself more there." □



"The reception was really great when we played England, especially at our own show at the Rainbow. It was a bit more difficult at the Reading Festival..."



Mick Jones

HOW TO UNDERSTAND THE KNACK

1. The Knack are the new Beatles. Always keep this in mind whenever somebody says "The Knack who?" or "The Knack what?".

2. The Knack are on tour in Europe, then they'll go to Japan, and then return for a tour of the U.S. Be sure to buy plenty of tickets for their U.S. concert dates, because you can't see the Knack enough.

3. The Knack's second album is called *And The Little Girls Understand*, if you don't understand what this means, go back to 1. and start again.

4. An important part of getting the knack of The Knack is their producer, Mike Chapman, who is called The Commander, for some reason which will be clearer once you've bought their new album.



The future of rock and roll?

5. On their new lp cover, the Commander is quoted as saying, in part, "This record is very dear to me and my bank manager. Please buy another for a friend ... The Knack has become a way of life to me. They are special people, I believe, the future of rock and roll."

6. If you don't believe The Knack are the

future of rock and roll, it is still okay to buy a copy of the album. If you don't buy a copy of the album, it is still okay to believe The Knack aren't the future of rock and roll.

7. If you don't understand any of this and want to go back and listen to your Clash album again, that's okay too. In fact, that we can understand.□

CHEAP TRICK MAKE MONEY

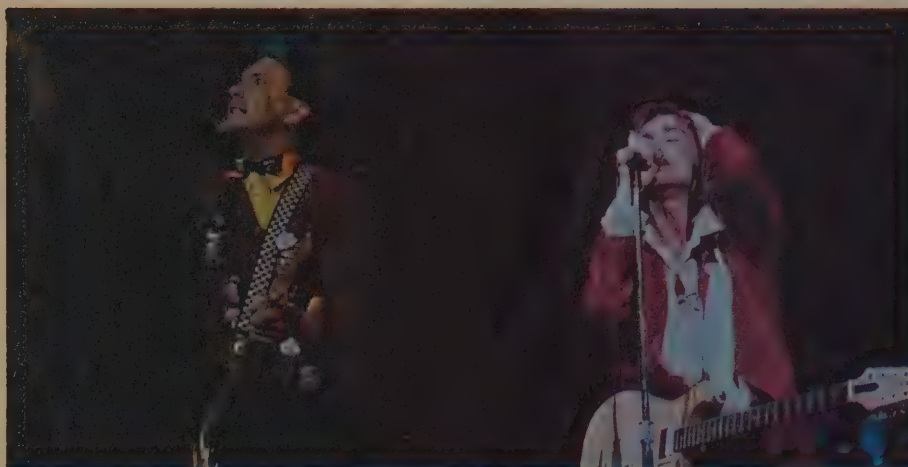
The wonderful thing about rock and roll is that if you make it big, you have every chance of making it BIG. Such is the case with Cheap Trick whose unlikely combination of hard rock and zany antics is paying big dividends these days.

Cheap Trick's record company reports that the band sold nearly five million albums last year, making the foursome one of the biggest selling rock groups of the year. And five million times a list price of \$7.95 is, well, our pocket calculator doesn't go that high. Most of the sales centered around the band's two hit albums, *Live At The Budokan*, and *Dream Police*, although the supergroup status also perked up sales of their previous lp's, *Cheap Trick*, *In Color*, and *Heaven Tonight*.

The band is also doing well when it comes to selling singles, so far they've sold more than two million copies of "I Want You To Want Me", "Dream Police", and "Voices".□



Cheap Trick caught in the act



They sold nearly five million albums last year...



Hard rock and zany antics pay off

THE HIT PARADER INTERVIEW

STING OF THE POLICE



Neal Preston

"On our next album we can put out anything, we don't have to be commercial. Whether it sells or not is another matter..."

The last time we spoke with Sting, The Police were in New York City beginning their third U.S. tour. Unquestionably one of the biggest "new" bands to arrive on these shores, Sting, Andy Summers, and Stewart Copeland were enjoying the fame that they had already earned in England. Their second album, *Reggatta De Blanc*, had just been released and the first single, "Message In A Bottle," had put them at the top of the American charts for the second time in their career.

This conversation took place four months later as the group was about to embark on the Far Eastern leg of their world tour — dubbed "The First Anglo-American Police Action Since World War II". In addition to making the usual stops (Japan, New Zealand, and Australia), The Police were scheduled to appear in exotic Bangkok and Bombay, making them the first rock group to visit those cities. Why were they playing those dates?

"Largely because of the pioneering spirit of the group," said Sting. "It's the same way we came to America: we did it in an unprecedented way by paying our own fare and headlining our own gigs in small clubs. It's like an adventure, doing things that bands haven't done before. Also, maybe next year we won't be able to do it because of the energy problems and the world situation so we felt we should do it now."

HP: Are you going to travel around the Far East with as few people as you took on the American tour?

Sting: Yes, even less people actually. We're taking the three members of the group, a tour manager and two roadies. However, joining us, separate from the group, are lots of film crews because the BBC is going to film us for a one-hour documentary. When we get to

Japan they start filming everything we do — shaving, everything...

HP: During this last tour were you able to really get around or have you become so recognizable that your freedom has become limited?

Sting: Well, by comparison with England — England is crazy, we can't walk around the streets there at all. It's unbelievable. You can lead a normal life but it gets tedious, constantly signing autographs. It's gotten to the stage in England where we're household names — everyone knows who we are and all the publications are interested in us. That doesn't happen as much now in America but it's slowly happening.

HP: The last time we talked you said The Police preferred playing medium-sized halls. Do you still feel that way?

Sting: We've been averaging around 3,000 seater halls, we're still not into the superstar stadium class. But let's make it quite clear — we've no fear of playing the huge places at all. It's just that I feel that at the present time the optimum hall is about 3,000 to 5,000 people. I'd like to be invited to play a hall like Madison Square Garden and fill it. That would be exciting.

HP: Would the show go over as well as it does in a more intimate setting?

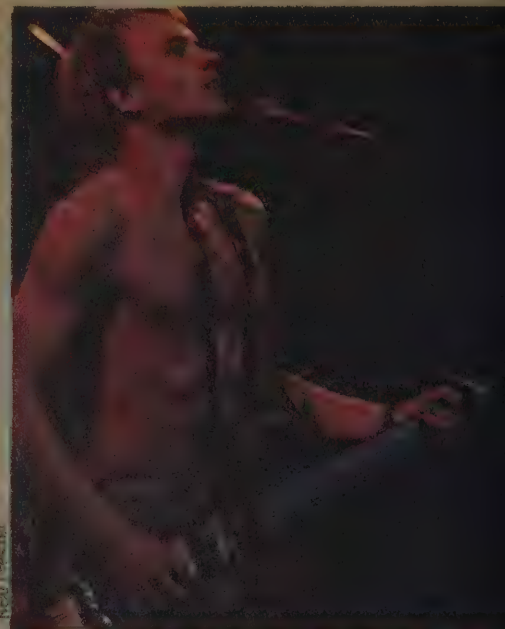
Sting: Yes, definitely. Absolutely. No doubt about it.

HP: While you've never lacked confidence, do you feel it's growing with each success?

Sting: It's hard to say, really. We're doing remarkably well but I don't think your confidence expands — what expands is the expectancy. You have to do more for yourself and more for the audience. We're not complacent. What keeps us going is drive and I suppose that is confidence, but it's the same confidence



"It's like an adventure, doing things that bands haven't done before."



"...from my point of view it's not a very good thing for me to be in the papers all the time. You can be overexposed."

we had two years ago. It hasn't grown any.

HP: Does the group still have the same control as in the past or has it become more difficult because of your overwhelming success?

Sting: No, it hasn't gotten out of hand at all. We're not in any debt to anybody, in fact the record company owes us money so there's no way they can tell us anything. We have a good relationship with our company; it's a partnership as opposed to the normal sort of record company artist relationship which is sort of feudal, with the overlord being the record company and the serf being the artist. That happens a lot but our relationship is very healthy. On our next album we can put out anything, we don't have to be commercial. Whether it sells or not is another matter but no one is breathing down our necks. If they did, they'd get kicked.

HP: Have you started working on the next album?

Sting: I'm worrying about the next album, which is the first step. We'll start recording in July, probably in Holland or Germany. I expect it to be released in what you call the fall and what we call autumn.

HP: Do you see the material going in a new direction?

Sting: I certainly think there will be a strain carried on from the previous two albums, with hopefully an advance made in the songwriting and performance. And also introducing a few new areas that may be surprising to the people who bought the first two. I don't want to disappoint the people

who bought the first album, but I'd like to make demands on them as listeners.

HP: What kind of surprises?

Sting: That's going to be the surprise. That's my current worry.

HP: Was *The Police* responsible for bringing *The Specials* (a British ska group who

really had to work to go down better than they did. We did, but we had to work hard. It was good for us.

HP: Has your success made it easier for other English groups who come over here?

Sting: I think so. I think *The Police's* success has been a blueprint for a lot of British

first came it was a bit hairy.

HP: Do you feel that you're recognized as being in the forefront of that movement?

Sting: Yes, I think that we're probably the biggest example of a band that stands between pop and reggae. I think we're the group that people think of when they think of that genre.



"I think *The Police's* success has been a blueprint for a lot of British groups in many ways..."

opened some of *The Police's* (U.S. dates) to this country?

Sting: We're all partners in an agency called Frontier Booking International which booked *The Specials* and we were very keen to get them over here. They did amazingly well; in fact they were a hard group to follow. They went down marvellously, really great. We

groups in many ways; the way we did it — to come over and play the small clubs rather than go and support huge groups in big stadiums, I think we got rid of that idea for a start. Also the Jamaican sound — there are a lot of English bands coming to America and it's easier for them to be heard. When we

HP: Are you still dominating the music scene in England?

Sting: Well, bands like *Selecter*, *The Specials* and *The Pretenders* are very big but over all that, as far as album sales go and radio airplay, it's *The Police*. We've got the biggest selling album of the year and probably the biggest selling new wave album ever, in Eng-



Barry Schultz/RETNA

"We're doing remarkably well but I don't think your confidence expands — what expands is the expectancy."

"...we're still not in the superstar stadium class. But let's make it quite clear — we've no fear of playing the huge places at all."

land. We sold 1,200,000 albums in four months and that's pretty dominating.

HP: What do you think it is about the group that's enabled you to maintain that success, especially in England where there's something new almost every week.

Sting: I think it's just the sheer volume of our material. We had four singles in a row and two hit albums. It's just sheer pressure — there was a lot of stuff there and we just dominated the market for a long time. Whereas a band can have a one off single, a good one, and not be heard of for the next nine months, we just followed single after single. Now we've gotten to the stage where we're above the fickle nature of fashion changes. We've become sort of a supergroup, in England anyway. So we're kind of immune to that changeability.

HP: Do you still get most of the attention or have Andy and Stewart gotten more front pages?

Sting: People tend to want to speak to me but we do try and share it, because from my point of view it's not a very good thing for me to be in the papers all the time. You can be overexposed. I think that's what's happened to Bob Geldof and the Boomtown Rats in England, they've been seen so much in every respect. I'm very wary of that — I'm rarely seen out and I tend not to do many interviews. So the others have taken over some of the attention, especially in America. We tend to be more democratic in America. □

ROCK ACTION



Mark Weiss

CAPTION Broadway star, comedian, and radio show host Robert Klein gets an official Ted Nugent neck shake in the studio before Ted and Robert get down to taping Robert's radio show. It's good to know that Ted is such a happy carefree fella, ain't it?





THE CLASH STORY

—Written by Joe Strummer and Mick Jones—

If you want some information then this is where you'll get it.

In May 1976 a drummerless group began rehearsing in a small squat near Shepherd's Bush Green in London. *Paul Simonon* was the bass player and he'd been playing for only six weeks. He was from the wilds of Brixton, his parents had split up and he'd lived mostly with his father before landing a free scholarship to a posh art school. Then a friend had said "Why don't you join my group?" The guy who said this was *Mick Jones*, the lead guitarist, also from Brixton. Mick's dad was a cab driver, and Mick lived with his parents until they divorced when he was 8. His mum went to America and his dad left home so Mick went to live with his

gran. When the Clash formed he was occasionally showing up at Hammersmith Art School. These two guys asked *Joe Strummer* to be the singer. At the time Joe was singing with a London pub band which he had formed in order to pass the time and pay the rent. Upon being asked, he quit his group immediately and joined the prototype Clash. *Keith Levine*, guitarist was also a founder member but he left the group early on saying he had some urgent business to take care of in North London.

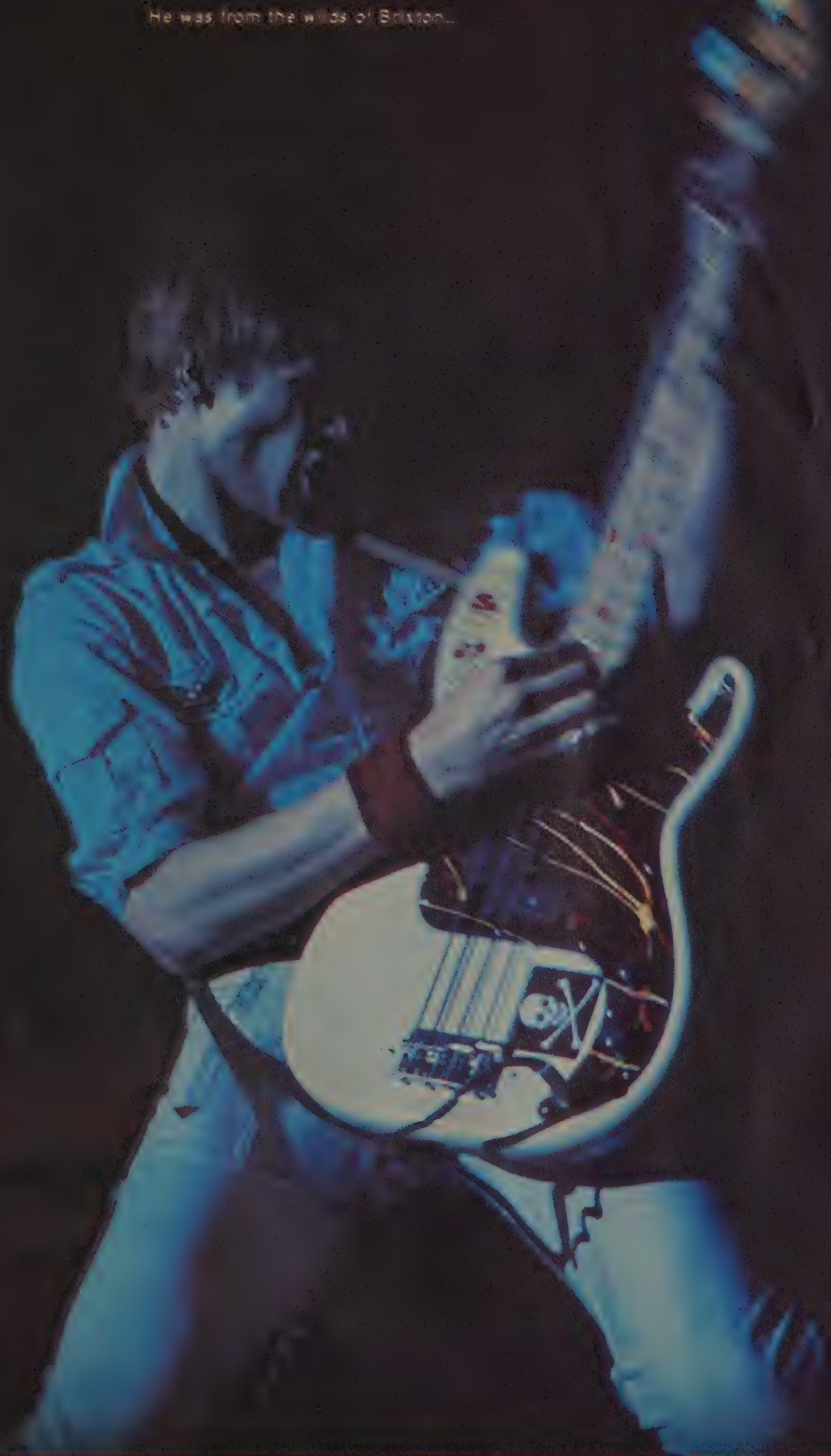
In August 76 this group was refurbishing an abandoned warehouse in Camden Town. When it was finished the rock began. *Terry Chimes*, a drummer, was enlisted and everyday the warehouse

shook with the sound of hard practice. At this time there was nowhere to play. For example, the famous Marquee Club, supposed to be the home of rock & roll, told the Clash: "Sorry, mate. No punk rock in here." So gigs were created by *Bernie Rhodes* then manager. One day during a particularly nasty gig when the bottles and cans were coming down like rain *Terry Chimes* quit after watching a wine bottle come flying over and smash into a million pieces on his high hat. Oh well. A drummerless group is a no good group. So auditions were held every afternoon in Camden Town. 206 tried, and 205 failed. *Nicky "Topper" Headon* outdrummed all comers and won the hot seat. By this time, although the group had not noticed, they had caused a sizeable reaction in the outside world.



They were saved from Bay City Rollerdom on any scale, and just to make sure, they refused to appear on "Top of the Pops"...

He was from the wilds of Britton.



For example CBS coughed up a load of money and signed them. They got to use CBS number 3 Studios in London, and they made an lp, *The Clash*, in three weekend sessions using their soundman as producer.

They went out as bottom of the bill opening act on the ill-fated "Anarchy" tour of December 76.

They put together and headlined their own "White Riot" tour in early 77 taking along the Buzzcocks, the Slits, and Subway Sect. No one had seen anything like it as the tour bus rolled further away from London. Journalists from "The Sunday Times" wrote detailed accounts as Rodent the road manager carved his arm up with Coke cans and cigarette ends.

minute punk rock translation of this song and stuck it on their lp, although at the time most white musicians believed that attempting to play such music showed a lack of a respect and an attitude of condescension. But luckily when they heard this they KNEW it was a good idea.

Lee Perry, or "Scratch the Upsetter," was the co-author and producer of the original Junior Murvin tune, and when he heard their version added a picture of the Clash to his "Wall of Fame" at the Black Ark Studios in Jamaica. They are the only white faces on this wall.

Scratch visited London in mid 77 and found himself producing a new Clash song "Complete Control." Mid way through the session the Upsetter was moved to tell Mick Jones that he played

Munich, irate TV producers in Bremen, bomb threats and attack from the Rageri in Sweden, beer and short change from the Rhineland bar keepers, threats on the Reparbahn. And when they got back home they found that everything was different. Many of their contemporary groups had splintered, their daily movements had become a subject of interest, some of the clubs were shut and generally a great depression had settled on the town.

Withstanding scathing and sneering attacks in the press the Clash learned that you got to take the rough with the smooth and decided not to break up.

During this time various members of the group were continually being arrested and fined for petty theft and vandalism



Paul Simonon — a playful presence hard to ignore

The lp shocked the group by entering the chart at No. 12. But luckily their singles, with a guaranteed lack of airplay, could not get past No. 28.

So thus they were saved from Bay City Rollerdom on any scale, and just to make sure, they refused to appear on "Top of the Pops," which they considered an old pop TV show left over from the 1960's which requires performers to mime along as their record is played at a low volume somewhere in the distance.

For a long time now the new "dub" and "Reggae" from Kingston, Jamaica had been making itself felt to those prepared to listen in London. "Police & Thieves" was a summer reggae hit in the clubs but not on the radio. The Clash recorded a six

guitar "with an iron fist." The song also dinged the number 28 spot, but even this was not enough to stop the tour which played in every major town and city where the group were not banned (with Richard Hell from America and the Lous from France completing the bill). After the smoke cleared there was nothing but a big pile of bills all addressed to the Clash. Since this time the group have found it a financial necessity to play un-seated venues, the replacement rate pegging around 20 pounds a seat. This was also the heyday of spitting or "gobbing" and I would like to thank Richard Hell and Voidoids on behalf of the Clash for drawing more than his share of the fire. The Clash rode aeroplanes all round Europe. Ceaselessly for more than a month they struggled with police and hoteliers in

culminating in an incident that took place on the top of the group's warehouse in Camden Town. A helicopter and armed police arrested two members of the group and they were charged with various gun offenses and the shooting of some valuable racing pigeons. While the case was on remand the Clash released "White Man in Hammersmith Palais" b/w "I Don't Wanna Be The Prisoner" and took out on a "Clash Out on Parole Tour" with Suicide from New York and the Specials from Coventry.

To get back to music, it was time to make a second lp. In order to prevent arguments producer Sandy Pearlman was hired for the job. He seemed keen to do it. The schedule was interrupted by the usual disasters. However no one quits

easily around here and the recording proceeded.

The new lp was recorded in London before going out on tour. The tour was the best ever with Suicide taking and handling a violent assault from the rougher British Clash audience. After the tour the guitar solos were added at the Automat in San Francisco and final mixing was done at the Record Plant NYC.

Give 'Em Enough Rope was completed and released in November 78 and shot straight to number 2 in the British charts the week of release. It also gave the Clash their first bonafide hit with "Tommy Gun."

The Clash embarked on another British

tour, the "Sort It Out Tour" during which time they parted company with their former manager, Bernie Rhodes.

They did their first US tour in February, the "Pearl Harbour Tour" taking along the legendary Bo Diddley as support. The Clash played in Vancouver, Toronto, San Francisco, Los Angeles, Boston, Cleveland and New York, sold out everywhere and devastated both critics and fans alike.

Alone with my own cold thoughts ... The update is long overdue. It is something that should be done!

My memory does not serve me well — brief flashing images pass before me — things that had to be done, past achieve-

ments, places visited. They are all there in my memory, fragmented, timeless within me. I must extradite the facts from the mist around me. I must file them chronologically (up here and on paper) so that some sense is made of the story. How this is done for the actual circumstance of the task is far less important than *who* is chosen to do it. Certainly I was there and I have witnessed almost every breath The Clash have taken.

Joe Strummer started this (although I doubt if he wrote the last three paragraphs attributed to him) and now only a year later it has been handed to me to contribute (albeit a small piece of the whole) in the tradition of stories passed by hand or word of mouth with continual revisions and additions made ad-infinitum. Lots of great books were conceived and formed this way — many modern day scholars believe the Bible to be amongst them.

This of course is not the Bible and believe me I'm not trying to make any comparisons. It is simply just another story ... "Ere! what's all this stuff about the Bible then" sneers a flake white apparition of Topper Headon — the Clash's solid stixman. "He's having delusions of Grand liquors" a second like — spirit interjects — The lean angled frame of bassman Paul Simonon — a playful presence hard to ignore (not that any would want to ignore him!). "Oh we've got religion now have we" screamed the mass en masse. "Not really — all it is is a fanciful thought, nothing more! there is after all no telling what or whose writing will survive the next thousand years or so." Here was Strummer walking into my waking dream — always in my estimation fair man, I've said it before a real "salt of the earth" type. From a crud to King Solomon through to T.E. Lawrence. He's a noble turk that Joe the lion. Stop! wrong 'em boyo — back to the story, back to the facts...

On their return to England from their first U.S. tour The Clash rehearsed, wrote new material, worked on an as yet untitled film and recorded an extended-play record entitled "The Cost of Living EP" which was released on election day. We all know what happened on that day and it was no surprise when one critic exclaimed that the record sounded like "left-wing paranoia" and that "The Clash should relax and enjoy the ride like the rest of us." The Clash, who claim no allegiance to either the left or the right, did not blindly dismiss that criticism but instead observed the so called "ride" itself more carefully than ever.

"The Cost of Living EP" did well and charted in England at number 22. One song on the EP — The Clash's rendition of the classic Bobby Fuller Four/Sonny Curtis tune "I Fought The Law" was also released as the Clash's first single in the U.S. It received a fair amount of Radio Airplay (very unusual for The Clash, very, very important in the U.S.) and this helped create more interest for the band's next tour there.

But at home "the ride" was getting rougher and with the constant threat of authoritarian violence and crippling inflation many people were righteously fighting the law in reality. Following the

(Continued on page 59)



After the smoke cleared there was nothing but a big pile of bills all addressed to the Clash.



Withstanding scathing and sneering attacks in the press, the Clash learned that you got to take the rough with the smooth...

QUEEN HEAD FOR OUTER SPACE

Freddie Meets Flash

Queen's "Crazy Little Thing Called Love," the highest charting single the group has ever had in America, is even a bigger hit in the U.K. and Europe, earning them all kinds of awards. Queen received two of those awards — a gold album in the U.K., platinum in Holland — at a "crazy hat" party after their performance at London's Hammer-smith Odeon. Prominent socialite Gertrude Shilling, who is "a fixture of the Royal Ascot racing scene," according to an associate of the band, made the presentation wearing a "virtual garden" on her head. Freddie Mercury wore his favorite black leather motorcycle hat, Roger Taylor showed up in an apparatus creating the effect of a hatchet embedded in his skull and Brian came wearing a Mad Hatter's top hat. John Deacon didn't wear anything special.

In other Queen news — the group hasn't exactly been idle since completing their 20-date tour of the British Isles; the whole band did a benefit show for Kampuchean (Cambodia) relief and Freddie sang "Crazy Little Thing Called Love" at a benefit concert at the London Coliseum for the Westminster Association of Handicapped Children. Freddie's invitation to perform came from the Royal Ballet, which also recognized Mercury's own balletic talents and invited the singer to dance with members of the company to "Bohemian Rhapsody," the song named the best record of the past 25 years by the British Phonographic Society.

After the show, Mercury dis-

cussed his performance and said, "I always wanted to try and when the Royal Ballet asked me and it was for charity, it was the perfect opportunity."

Queen has been approached by producer Dino DeLaurentis to write and perform the soundtrack to his forthcoming version of "Flash Gordon,"

which stars Max Von Sydow as Ming The Merciless and Sam Jones as the new Flash Gordon. The film which is budgeted at \$40 million is scheduled for a Christmas 1980 release. To get into the mood for this mammoth task, the group visited the set of the extravaganza at Shepperton Studios, where much of "Star

Wars" was shot. Brian May, a one-time astronomer and longtime science fiction fan, was especially enchanted by the goings-on he witnessed.

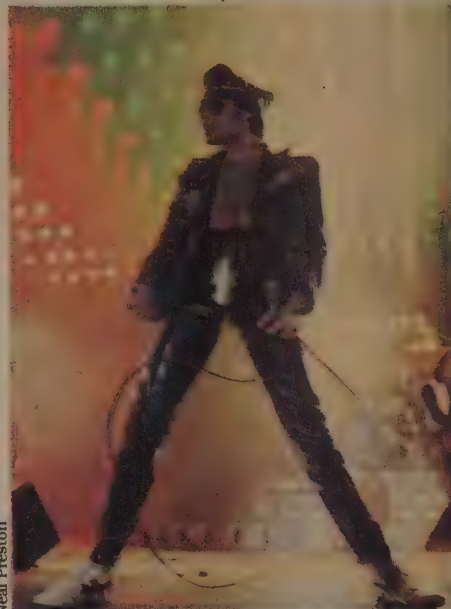
Then it was off for a brief holiday before Queen went back into the studio in Munich to begin recording the next album, tentatively set for a summer release. □



Queen, left-to-right: Roger Taylor, Freddie Mercury, Brian May, and John Deacon.



Roger Taylor



The Royal Ballet invited Freddie to dance with members of the company to "Bohemian Rhapsody"



John Deacon onstage



They haven't exactly been idle...

Joe Jackson had arrived in New York the night before the first of his four metropolitan area concerts. The following week he was scheduled to be back in England. You'd think it would get a bit confusing but Jackson said, "I find it more confusing when I'm away from home for a long time. After awhile I start getting disoriented." But that's simply one of the drawbacks of having the kind of success Joe has enjoyed since he released his debut album, *Look Sharp*, a year ago. People hear you record, they like it, they buy it (hopefully), and then they want to see you. Sometimes they don't buy the record until after they see you, which is why so many performers tour.

Despite the hassles of being on the road — including having fans running up to you in restaurants and asking for autographs while you're trying to eat, which Joe detests — Jackson enjoys performing, especially when the audience gets involved. "That's the whole point," he said, "getting the audience involved and for us to get involved with the audience. That's why we don't allow barriers in front of the stage or orchestra pits or lots of security people in front of the stage. We don't force people to sit down or anything like that." And while English audiences are generally more intense than their American counterparts, Jackson said, "On our last American tour we were changing that a little bit. At least we tried to."

Jackson admits that he "slaves" over his lyrics in order to find the words to say exactly what he means without being misunderstood. "You still end up being misinterpreted anyway," he laughed, "but then it's not my fault."



Shella Rock

"I think you can have a pretty lousy voice but become a good singer by working at it and that's what I've done."

JOE JACKSON LIKES IT THIS WAY

Does he feel his humor is lost on most people?

"Probably, but I don't worry too much about that cause you can't expect people to get into everything you're thinking about. If I was going to keep worrying about people not understanding what I was saying that would be a bit condescending toward the audience. You have to respect the audience..."

With his current schedule, Jackson hasn't had a lot of time to devote to his writing but he doesn't think it really matters. "I'm not going to stop writing no matter what happens," he said. "To a certain extent, having to do things quickly is good for me. Everyone thinks that when you make a first album you spend years and years getting those songs together and then, when you do the next one you have less than a year but it's good for me not to have that much time — to have to force yourself to get on with it. If we were recording, I'd be using the latest songs I'd written anyway so it doesn't make much difference. Sometimes I feel yeah, we're on the road too much for me to do any writing but then I find that I have a week off and



"You always have problems whatever stage you're at — I have problems now I didn't have a year ago — but at least I'm doing what I want to do and I have enough money to live on."

(Continued on page 60)



"...we won't inconvenience ourselves for the sake of getting some press."

RUSH DO EXACTLY WHAT THEY WANT

Rush is Neil Peart, Alex Lifeson and Geddy Lee and if the amount of mail we receive at Hit Parader is any indication, they're Canada's favorite band. They're all Canadian which might explain their popularity in that country, but Rush is also pretty big in England and the U.S. where three of their albums (*2112*, *All The World's A Stage*, and *A Farewell To Kings*) have already been certified gold. Their latest release, *Permanent Waves*, is doing even better.

Calling from St. Louis, halfway through Rush's six month tour, drummer Neil Peart addressed himself to their remarkable success. "All our albums have been, for the most part, more successful than the one before. It seems that we've sort of built a follow-

ing — the people who were with us in the beginning are still with us so it hasn't been a transient audience. I think we've kept most of the hardcore fans and added to them with each album."

He also credits this album as being if not a step in a new direction, then a further development in their progress. "I think of it as being maybe a refined version of the last couple of albums," said Peart. "We tend to go in cycles of three or four albums where we spend a lot of time experimenting unsuccessfully and successfully and trying out different ideas. I think with this album, as with *2112* previously, it's just a coming together of a lot of different things around a single focus. I think it possibly has more conti-



Geddy Lee

CONTORT YOURSELF!

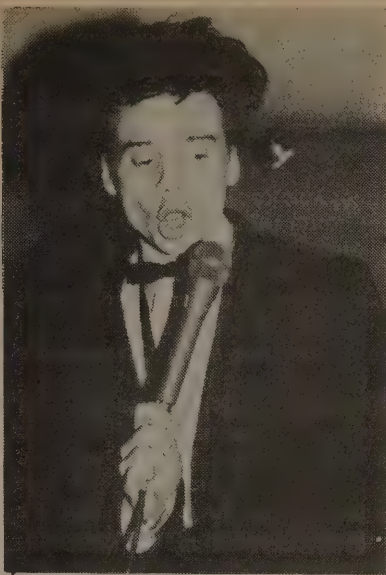
"I like to get away from the idea of having just one set group," says James White — who has been James Chance with The Contortions and James White with James White and The Blacks. (He recently dropped the name Chance and now uses White exclusively). There's also a group led by White called the Flaming Demonics, and while he's not officially a member of another New York based band called Defunkt, which is headed by Joseph Bowie and includes several members of the Demonics, White has been known to sit in on some of their sets.

It may seem that what we have here is the latest version of one of those George Clinton Parliament-Funkadelic-Brides of Funkenstein-Parlet situations, but any resemblance is, according to James Chance basically coincidental.

"I don't do it to imitate him," says White. "It's just that I have too many ideas to confine them to one group. The Contortions is more basic, centering around guitars, and around me. When it's James White and The Blacks, it expands to have a horn section and backup vocalists; it's more of a review, like a total show. The Demonics do mainly instrumentals..."

It's difficult to keep track of who's playing in any of these groups at any given time since they're basically a pool of musicians from which James draws, depending on who he feels like using for a particular session. "It's pretty loose," he admits. "I don't know whether or not this is the wave of the future, or if other people are capable of doing it — it just seems to me that most people have trouble enough just having one group that's decent."

Why does James have no trouble? James, who is not known for his humility says: "Talent. And also knowing that I'm able to organize musicians who are sharp enough to pick things up without having



James White is not known for his humility...



"It's just that I have too many ideas to confine them to one group."



"It's pretty loose, I don't know whether or not this is the wave of the future, or if other people are capable of doing it..."

to rehearse for six months like most of these new wave bands."

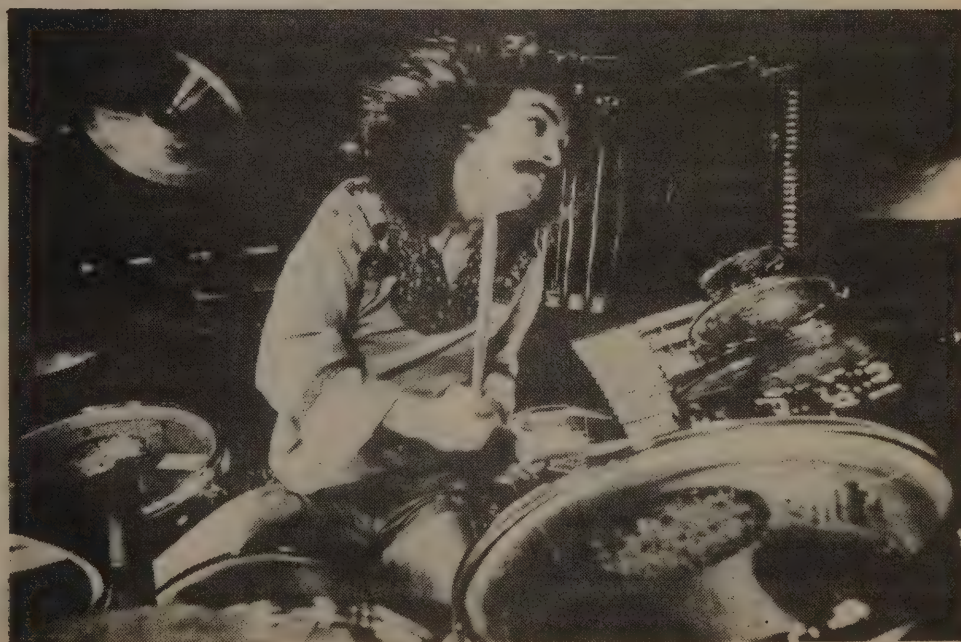
As for forming even more groups, James says he's going to stick with the three for

the present but adds, "I'd like to get into producing other artists in the future, perhaps a singer. These three groups are enough to keep me occupied for awhile." □

nulty than the couple of albums prior to it."

Some critics have called *Permanent Waves* a less serious album than the group's earlier works, but Peart disagrees as far as the content is concerned. He does acknowledge that it was an easier album for them to make and suggests that perhaps that lack of strain communicated itself "through the grooves".

"We had more time to prepare because we took some time last summer to think about it and to write, where usually we're working under pressure — which is productive, you can't knock working under pressure, it certainly does work for us, but it takes a heavy toll on you. This time we were just on a farm, no pressure involved, and it came out much easier. By the time we got to the studio we were really well prepared so that made it



Neil Peart

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WHO SAID THE WORLD WAS FAIR

(As recorded by Daryl Hall and John
Oates)

DARYL HALL
SARA ALLEN

If there's enough to go around
Why can't I get mine
If everybody knows they've been
lied to

If everybody knows It
Then why are they waiting
On a gas line

I think it must be a test
To weed the best from the rest
But whatever they are doing
Is driving us out of our minds
Driving us out of our minds
But we always take it 'cause.

Who said the world was fair
Or that we should care
What a way of thinking.

The sun is free enough, free enough
It's shining there, shining there out
of our reach

But if they can they'll find a way
To make us pay for what we get
When we lay out on the beach.

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Publishing, Inc.

ANY WAY YOU WANT IT

(As recorded by Journey)

STEVE PERRY
NEAL SCHON

Any way you want it
That's the way you need it
Any way you want it.

She loves ta laugh
She loves ta sing
She does everything.

She loves ta move
She loves ta groove
She loves the lovin' things.

Oo all night, all night
Oh every night
So hold tight, hold tight.

Oo baby hold tight
Oh she said.

Any way you want it
That's the way you need it
Any way you want it.

She said any way you want it
That's the way you need it

Any way you want it.

I was alone
I never knew
What good love could do
Oo then we touched
Then we sang
About the lovin' things
Oo all night, all night
Oh every night
So hold tight, hold tight
Oo baby hold tight
Oh she said.

Any way you want it
That's the way you need it
Any way you want it.

Oo I said any way you want it
That's the way you need it
Any way you want it.

She said hold
Hold on, hold on
Hold on.

She said any way you want it
That's the way you need it
Any way you want it.

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BORROWED TIME

(As recorded by Styx)

DENNIS DE YOUNG
TOMMY SHAW

Don't look now
But here come the '80s.

I was so cool back in sixty-five
I had it made 'cause I understood
what to do to survive
I had my car and I made the scene
Didn't give a damn about no
gasoline no no
Well they can go to hell
My friend we never thought about
the world and its realities
The promised land was ours
We were the Great Society.

I'm so confused by the things I read
I need the truth but the truth is
I don't know who to believe
The left says "yes" and the right says
"no"

I'm in between and the more I learn
Well the less that I know
I got to make a show.

'Cause I'm livin' high
Livin' fine
Livin' high
On borrowed time
Yes no yes no
No yes no yes.

Faith be with me now
I'm just a dreamer in a dream land
Faith be with me now
I'm just a dreamer in a dream land
'Cause we're livin' high
Livin' fine
Livin' high
On borrowed time
Livin' high
Livin' fine
Livin' high
On borrowed time.

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THINK ABOUT ME

(As recorded by Fleetwood Mac)

CHRISTINE McVIE

All it took was a special look
And I felt I knew you before
I didn't mean to love you
Didn't think it would work out
But I knew we would be together
And I couldn't wait for more
What can they say
It's not against the law.

I don't hold you down
And maybe that's why you're around
But if I'm the one you love
Think about me.

I believe that you really want me
But it's not easy just to give in
So let yourself go and let love begin.

I don't hold you down
And maybe that's why you're around
But if I'm the one you love
Think about me
I don't hold you down
And maybe that's why you're around
But if I'm the one you love
Think about me
Baby once in a while
Think about me
Baby once in a while
Think about me.

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ANY LOVE

(As recorded by Rufus and Chaka
Khan)

DAVID WOLINSKI

You go out every night as a single
But you don't really know what to do
You see someone that you'd like to
mingle
And imagine that she is waiting for
you.

For any love that you feel is real
Any time that you use love
You lose love.

There is no certain crowd that you
run with
But your passions don't ever run
thin
You say "hi", they say "hi"
And it's done with
Still you long to belong from deep
within.

For any love that you feel is real
Any time that you use love
You lose love.

Battered eyes and bitter tears
The price you pay for all the years
Of holding back what's deep inside
Of living with a heart that hides.

For any love that you feel is real
Any time that you use love
You lose love.

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CAN IT BE LOVE

(As recorded by Teena Marie)

**TEENA MARIE BROCKERT
DWAYNE WEDLAW**

Looking out my window today
Seeing nothing but your sweet face
I wonder what this feeling can be
What's come over me
Can it be love.

Lying in your arms I have felt
A space in time that makes my heart
melt
I wonder what this feeling can be
What's this ecstasy
Can it be love
Can it be love
Can it be love
Can it be your love.

I feel new fire in the glow of your
eyes
Feeling for the first time your lips as
sweet as wine
The tho't of you caressing me
Knocks me off my knees
You swept me off my feet
You made my life complete
Can it be love
Can it be love
Can it be love
Can it be your love.

Memories and distant refrains
Visions of the love we just made
I wonder if this heart of mine will do
What you want it to
Will it be love
Can it be love
Can it be love
Can it be your love.

I feel new fire in the glow of your
eyes
Tasting for the first time
Your lips as sweet as cherry wine
The tho't of you caressing me
Knocks me off my knees
You keep me safe
You keep me warm
I'm feeling like a quiet storm
Can it be love
Can it be love
Can it be your love.

You make my heart fly so high
I just want to testify baby
What your love has done for me
I feel the fire
I feel the fire
I feel the fire, fire, fire
Can it be love.

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**A FEW MORE KISSES
TO GO**

(As recorded by Isaac Hayes)

ISAAC HAYES

Tonight's the night
The time is right
For the thing I've waited for so long
I finally got you where I want you girl
The fire of my desire is burning
strong
I feel your heart beating like a drum
As we lie here on the floor
But before that precious moment
comes
We got one more, no, two more
We got a few more kisses to go.

Hold me tight
Please don't fight
I believe you want me as I want you
The girl is gonna be a full grown
woman
Before this night is through
So close your eyes
And open up your heart
The world is locked outside the door
But before the lovin' starts
We got one more, no, two more
We got a few more kisses to go.

Tonight's the night
The time is right
For the thing I've waited for so long
I finally got you where I want you girl
The fire of my desire is burning
strong
I feel your heart beating like a drum
As we lie here on the floor
But before that precious moment
comes
We got one more, no, two more
We got a few more kisses to go
Few more kisses to go babe
One more, two more
A few more kisses to go
One more, two more
A few more kisses to go
Aaaah.

I've got to take my time
Control my mind
Even though it's hard to do
The longer we take the better it's
gonna be
When I make love to you
We're about to free our fantasies
And let our passion flow
But before we get into our thing
We got one more, no, two more
We got a few more kisses to go.

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YOU MAY BE RIGHT

(As recorded by Billy Joel)

BILLY JOEL

Friday night I crashed your party
Saturday I said I'm sorry
Sunday came and trashed me out
again
I was only having fun
Wasn't hurting anyone
And we all enjoyed the weekend for
a change.

I've been stranded in the combat
zone
I walked through Bedford Stuy
alone
Even rode my motorcycle in the rain
And you told me not to drive
But I made it home alive
So you said that only proves that I'm
insane.

You may be right
I may be crazy
But it just may be a lunatic you're
looking for
Turn out the light
Don't try to save me
You may be wrong for all I know
But you may be right.

Remember how I found you there
Alone in your electric chair
I told you dirty jokes until you smiled
You were lonely for a man
I said take me as I am
'Cause you might enjoy some
madness for awhile.

Now think of all the years you tried
to

Find someone to satisfy you
I might be as crazy as you say
If I'm crazy then it's true
That it's all because of you
And you wouldn't want me any other
way.

You may be right
I may be crazy
But it just may be a lunatic you're
looking for
It's too late to fight
It's too late to change me
You may be wrong for all I know
But you may be right.

You may be right
I may be crazy
But it just may be a lunatic you're
looking for
Turn out the light
Don't try to save me
You may be wrong for all I know
You may be right
You may be wrong but you may be
right
You may be wrong but you may be
right
You may be wrong but you may be
right.

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AUTOGRAPH

(As recorded by John Denver)

JOHN DENVER

Here I am and closing my eyes again
Trying so hard not to see
All the things that I see
Almost willing to lie again
I swear that it just isn't so
It just isn't me.

We are never alone
Even tho' we'd like to be.

Then I go and open my eyes again
Love in your eyes is the thing
That I'd most like to see
I'd be willing to die again
To know of a place and a time
Where it always could be.

To be always with you
And you always with me.

This is my autograph
Here in the songs that I sing
Here in my cry and my laugh

Here in the love that I bring.

To be always with you
And you always with me.

Say a pray'r and open your heart
again
You are the love and the light
That we all need to see
Always willing to shine and then
Peace on this earth is the way
That it always can be.

To be always with you
And you always with me.

This is my autograph
Here in the songs that I sing
Here in my cry and my laugh
Here in the love that I bring.

To be always with you
And you always with me.

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LOVE'S ONLY LOVE

(As recorded by Engelbert
Humperdinck)

PAUL RYAN

Listen to me woman
There's something that is on my
mind

And I have to tell you darlin'
We've been wasting so much time
You put all of your lovin' in me
You gave it all away
But you're wasting your time lovin'
me

Don't hide what you know
Got to let those feelings show

Love's only love
It's a moment away
It's yours for the taking
So don't turn away
I love you, I live you
And you can't deny the feelings
you're feeling inside
Love's only love
If you just let it go
There's so much to give

And we've so much to show
So listen to me when I say
Love's only a moment away
Love's only a moment away.

Listen to me woman
Cuz the time we have is slippin' by
And I've got to tell you darlin'
That it's wrong to let a good love die
Don't be afraid to what your feelings
may bring
You know what's right from what's
wrong

Don't be afraid of making love
It's on your mind
There's so much love
But there's only so much time
Listen to me darling
Listen to me darling
Listen to me darling.

I love you, I live you
And you can't deny the feelings
you're feeling way down inside
Love's only love
Love's only love.

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**CAN'T STOP
DANCING**

(As recorded by Sylvester)

SYLVESTER

On the night I first met you
You made all my dreams come true
And I said to myself
That I would never stop dancing.

Can't stop dancing
Can't stop dancing
Can't stop dancing
Can't stop dancing.

When my feet first hit the floor
Jump and boogie can I swing some
more

And when we kissed I swore
I would never stop dancing.

Can't stop dancing
Can't stop dancing
Can't stop dancing
Can't stop dancing.

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**WE OUGHTA BE
DOING IT**

(As recorded by Randy Brown)

**HOMER BANKS
CHUCK BROOKS**

The night is young
But let's not waste it
Love is in the air
I can almost taste it
Feeling all hot and bothered
I wanna make love to you
Judging by your sweet reaction
I'd say you wanna love me too.

We oughta be doing it
We oughta be getting it on

We oughta be doing it
We oughta be getting it on.

The time is right
Let's not blow it
I'm in the mood
And I know you know it
Love is on the menu
How is your appetite
While sweet sexy music echos thru
the night.

We oughta be doing it
We oughta be getting it on
We oughta be doing it
We oughta be getting it on.

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LOVING YOU WITH MY EYES

(As recorded by Starland Vocal Band)

MARGOT KUNKEL
TAFFY DANOFF

How far from Boston to New York
A phone call, maybe three hundred miles

Living on your Tuesdays
Here comes Friday and I don't know how to stop
Your mama can't tell me no more about you
That I don't already know by heart
And your picture that sits by my bed is all I've got.

I make love to you with my eyes
It's a beautiful, happy, impossible high

And it's all I can do not to cry
When I'm loving you with my eyes.

When you made love to me
You asked me then to be your wife
Left me a photograph
Can't make the image come to life
If you don't want to be here it's a dirty shame

Didn't I give you all my love dear
It's a dirty shame
I'm captured by a picture
It's a dirty shame
I've been framed.

Making love to you with my eyes
It's a beautiful, happy, impossible high

And it's all I can do not to cry
When I'm loving you with my eyes.

Well I promised myself not to cry
If you come back to me
And you tell me goodbye
Though it hurts so much more in the night
I'll keep loving you.

Making love to you with my eyes
It's a beautiful, happy, impossible high

And it's all I can do not to cry
When I'm loving you with my eyes
I won't cry if you come back to me
And you tell me goodbye
Though it hurts so much more in the night
I'll keep loving you.

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MAKE ANYONE DO ANYTHING YOU MENTALLY COMMAND—WITH YOUR MIND ALONE!

I would be skeptical if I read an ad like this. But I'd also be highly intrigued, as you are now.

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On that fateful, momentous occasion, you are going to mentally project a thought command to someone you know. Not one word will be uttered by you . . .

YET THAT PERSON IS GOING TO FOLLOW YOUR SILENT COMMAND TO THE LETTER . . . WITHOUT EVEN KNOWING OR SUSPECTING THAT YOU GAVE THE ORDER!

And only you will know why he or she is acting in that manner!

Your next test is going to be even more unbelievable! This time, you'll command not just a single individual but a group of four or five people. This time, you'll mentally project a thought command to all of this group!

AGAIN, WONDEROUSLY, THAT ENTIRE GROUP IS GOING TO PERFORM YOUR SILENT COMMAND EXACTLY AS YOU WILLED IT!

Again, they will have absolutely no idea whatsoever that their actions—seemingly voluntary—came directly from you! Why should they? You said nothing. Made no gestures. Nor indicated your wishes in any way—except mentally!

Yet, you're going to top even these astounding results! In the weeks and months, thereafter, and throughout the rest of your life, you are going to intensify your secret ability to command, control, and dominate others in ways that may bring you thousands of dollars extra . . . the love of someone you desire . . . the status and position you've thought unattainable—until today!

If you are selling, the toughest prospect will be putty in your hands. The urge to sign a sales contract with the terms dictated by you—will be irresistible.

In business situations, your ideas are the ones which will be heartily and enthusiastically approved by the "top" brass—just as if you wore the boss' hat!

In your private life, you will capture the adoration and af-

fection of anyone you fancy—even at first sight!

At social gatherings, you will be the one regarded as the leader—the person who makes decisions that must be unquestionably obeyed . . . at once!

Yes, wherever you go, whatever you do, everyone you meet will come under your silent control. Do with them as you will!

Does all this sound impossible? Not only hard to believe—but hard to achieve?

Then get set for the surprise of your life!

YOU WILL BELIEVE IT . . . AND YOU WILL ACHIEVE IT!

Stop and think for a moment. Skeptics were once convinced that the earth was flat. They were dead certain that the new-fangled automobile would never, ever replace the horse and buggy. Man reach the Moon? Impossible!

You and I know differently. The "never happens" of yesterday are stark realities today. So if you are still a skeptic, I'm more than willing to give you the opportunity to make a liar out of me. To prove that everything I've told you so far could "never happen."

Along with the opportunity to prove me wrong, I'll also give you the "risk-free" chance to prove I'm right . . . along with a free gift for you to keep. Here's my proposal.

My company has just released a strange new manual dealing with a subject that has fascinated the human race since the beginning of time. That subject is *parapsychology*. It deals with the ability of the mind to project thought and communicate with others, outside the body, using none of the five senses.

The manual takes this exciting subject and develops it into a new technique to help you command, control, and dominate people with your mind alone.

Actually, you do not need the manual to do this. You have already done so many times without ever realizing it, through your own unconscious native-born ability. The manual will help you to understand the technique so that you can perform it consciously, on demand, to achieve your goals and wishes.

We call this technique *SUCCESSP*—the science of extra-sensory persuasion. This is not the regular ESP you've heard about. This is Extra-Sensory Persuasion. Properly used, it permits your thoughts to influence one person or many.

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This manual could be the basis of a personally-conducted course with a fee of \$250. But, not being a school, my company felt that the manuscript was so simply and clearly written, the instruction so precise, that anyone who could read could master the technique.

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I CAN'T STAND UP FOR FALLING DOWN

(As recorded by Elvis Costello & The Attractions)

HOMER BANKS
ALLEN JONES

I'm a living example
Of a man who's been hurt too much.

I've tasted the bitterness
Of my own tears
Sadness is all my lonely heart can
feel.

I can't stand up for falling down
I can't stand up for falling down.

As simple as love is
Still it confused me
Why I'm not loved

The way I should be.

I've lived with heartaches
And I've roomed with fear
I've dealt with despair
And I've wrestled with tears.

I can't stand up for falling down
I can't stand up for falling down.

The vow we made
You broke it in two
But that won't stop me
From loving you.

I can't stand up for falling down
I can't stand up for falling down.

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PILOT OF THE AIRWAVES

(As recorded by Charlie Dore)

CHARLIE DORE

Pilot of the airwaves
Here is my request
You don't have to play it
But I hope you'll do your best
I've been listening to your show on
the radio
And you seem like a friend of mine
Any record of your choice I don't
mind
I'd be happy just to hear your voice
saying

This is for the girl who didn't sign her
name
Guess she needs a dedication just
the same.

Late at night I'm still listening
Don't waste my time chasing sleep
People say I look weary
But that's just the company I keep
Oo you make the night time race
Oo I don't need to see your face
You're sounding good (sounding
good)
You're sounding good to me.

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GOT TO LOVE SOMEBODY

(As recorded by Sister Sledge)

NILE RODGERS
BERNARD EDWARDS

I've got to love somebody today
I've got to love somebody
I've got to love somebody today
I've got to love somebody soon.

Tired of movies all by myself
I'm sure you folks know what I mean
My time has come
I need someone to share my
popcorn and jelly beans
Looked in the mirror
It all got clearer
I won't let my life pass me by
Stop feelin' sorry for myself
Fish are bitin'
I'll throw out my line.

I've got to love somebody today
I've got to love somebody
I've got to love somebody today
I've got to love somebody soon.

Must be careful and watch my step
I hope the shock is very mild
I'll change my hair and change my
style
Watch out

I might just go wild
I got to get out and live
And show the world how much I can
give
I'm gonna do it all by myself
I'll make a love you can't put on a
shelf.

I've got to love somebody today
I've got to love somebody
I've got to love somebody today
I've got to love somebody soon.

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BRASS IN POCKET (I'm Special)

(As recorded by Pretenders)

CHRISSIE HYNDE
JAMES HONEYMAN SCOTT

Got brass in pocket
Got bottle I'm gonna use it
Intention I feel inventive
Gonna make you, make you, make
you notice.

Got motion restrained emotion
Been driving Detroit leaning
No reason just seems so pleasing
Gonna make you, make you, make
you notice.

Gonna use my arms
Gonna use my legs
Gonna use my style
Gonna use my side step
Gonna use my fingers
Gonna use my, my, my imagination.

Cos I gonna make you see
There's nobody else here
No one like me
I'm special
So special
I gotta have some of your attention
Give it to me.

Got rhythm I can't miss a beat
Got new skank it's so reet
Got something I'm winking at you
Gonna make you, make you, make
you notice.

Gonna use my arms
Gonna use my legs
Gonna use my style
Gonna use my side step
Gonna use my fingers
Gonna use my, my, my imagination.

Cos I gonna make you see
There's nobody else here
No one like me
I'm special
So special
I gotta have some of your attention
Give it to me.
(Repeat)

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CAN'T YOU TELL IT'S ME

(As recorded by Tyrone Davis)

LEO GRAHAM

Hello babe
How've you been doing these past
few years

You can't catch my voice
And you say you really don't know
who it is.

Can't you tell it's me
I used to whisper sweet things in
your ear

Can't you tell it's me
We used to make love so tenderly.

Remember how we used to talk
And take those long and lovely
walks in the park
Where we would sit down on a
bench
And make plans for the future in the
dark.

Can't you tell it's me
Ooh it's me, it's me, it's me
Can't you tell it's me
Ooh how soon we do forget.

I, I still love you
Even though you've forgotten all
about me
You've forgotten all about me.

Remember how we used to talk
And take those long and lovely
walks in the park
Where we would sit down on a
bench
And make plans for the future in the
dark.

Can't you tell it's me
Ooh it's me, it's me, it's me
Can't you tell it's me
You've forgotten all about me
So long baby.

Remember how you felt
The day I had to leave and go away
You promised you'd wait forever
And every night for me you said
you'd pray.

Can't you tell it's me
Ooh the things we used to do
Can't you tell it's me baby
Ooh it's me, it's me, it's me.

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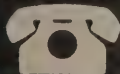
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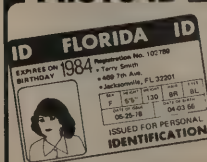
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I HAD
CANCER
AND I LIVED.



Marvella Bayh

American
Cancer Society. 
Call us for help.

DESIRE

(As recorded by The Rockets)

JOHN BADANJEK
DENNIS ROBBINS

Desire
She's my live wire
Desire
Baby, baby takin' me higher
Desire
Makin' love to you
Baby, baby desire
What's a boy to do
Yeah, yeah, yeah.

Desire
Your lips are on fire
Baby, baby desire
You drive me insane
Desire
My temperature's risin'
Baby, baby desire
From my feet to my brain.

All the boys are jealous of me
When they see you walk down the street
You're the kind of gal they'd all like to meet
Baby, baby, baby I got what you need.

Desire
She's my live wire
Baby, baby desire
I dig your point of view
Desire
Girl take me higher
Baby, baby desire
I'm just as crazy as you
Yeah, yeah, yeah.

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LOVE ON A SHOESTRING

(As recorded by The Captain and Tennille)

KERRY CHATER
DOUG FOXWORTHY

We've been here before
Like a book I read in the hall that leads to your door
And my words hang in the air like the smoke
When I spoke to you
And I said before you come to bed
Take off your ring
My heart's on a thread
And love's on a shoestring
And I've been down to the wire
That's the way my luck has moved
But I can't put out this fire
So let the loser win.

I still look for your face on the old dirt road
I used to walk to your place
It's good to know that you're doin' well
Did you hear, was it clear to you
When I said before you come to bed
Take off your ring
My heart's on a thread
And love's on a shoestring
And when I look in your eyes
I can hear them sing
There are no ties
With love on a shoestring.

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ROCKIN' INTO THE NIGHT

(As recorded by 38-Special)

JIM PETERIK
FRANK SULLIVAN
GARY SMITH

Cruisin' down the motorway
Got my girl by my side
We're both a little anxious
Ooh we got love on our minds
Waitin', anticipatin' for the fireworks
In the night
Well I swear we were doin' eighty
When we saw those motel lights.

And we were rockin' into the night
Rockin' into the night
Ooh rockin'
Rockin' into the night
Rockin' into the night yeah.

Out on the back street
Takin' love where I can
I found a sweet madonna
Ooh with a Bible in her hand
She's waitin', anticipatin' well for
someone to save her soul
Well I ain't no new Messiah
But I'm close enough for rock and roll.

And we were rockin' into the night
Rockin' into the night
Ooh rockin'
Rockin' into the night
Rockin' into the night
And it's more than that
Yes it's more than that.

Waitin', anticipatin' for the fireworks
in the night
Well I swear we were doin' eighty
when we saw those motel lights.

And we were rockin'
Rockin' into the night
Ooh yeah
Yeah yeah yeah yeah rock on
Rockin' into the night
Rockin' into the night
Ooh rockin'.

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THE BEST LOVE I EVER HAD

(As recorded by Jerry Butler)

K. GAMBLE
L. HUFF

The best love I ever had
It was the very best
The love I shared with you
The best love I ever knew
The love I found in you
It was the very best
I'll always remember
I'll never forget how you held me in
your arms
I've got a lot of memories
Oh but I've got no regrets
I can see things so much clearer
now.

The best love I ever had

I needed it so bad
The love I got from you
The love it was wild and free
The love you gave to me
I've reached my highest peak
I wish I could see you
I'd do anything just to hold you in my
arms again
I want to feel that feeling
That only you can bring
I want to feel sensation
I want your tender caress.

The best love I ever knew
The love I found in you
You made my life brand new
If I had wings I'd up and fly
into your arms tonight
And I'd say with all my might
You are the best love that anybody
ever had.

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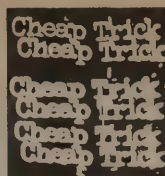
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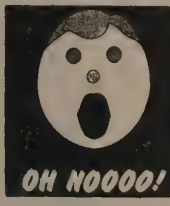
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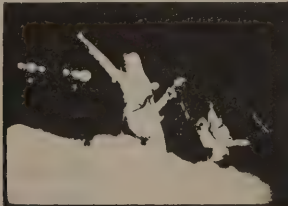
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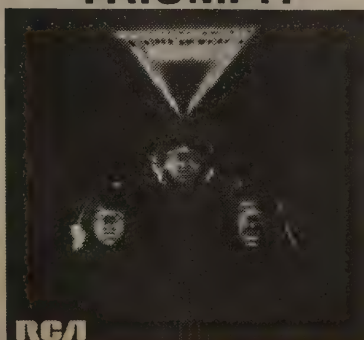
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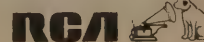
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their name says it all!

PROGRESSIONS OF POWER
TRIUMPH



Produced by Mike Levine and Triumph
for Attic Records Ltd.



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IN IT FOR LOVE

(As recorded by England Dan and John Ford Coley)

GREG GUIDRY
DENNY HENSON

Some men only want power
Let them have it
We all have our reasons for wanting
to survive
Just give them a chance
And they'll grab it
God only knows
How much is enough to keep them
satisfied
But I don't need their money
Cause I don't see the world the way
they do wow
And I don't care what they're in it for
Or what they're dreamin' of
I'm in it for you
You're in it for me
We're in it for love.

Some fools want the glory

How they crave it
From my point of view
They're only prisoner of their own
device

Don't give it to me
They can have it
Cause darlin' I've found my paradise
within your lovin' eyes
You may never see me
Starin' from the front page of a
magazine wow
Cause I don't wanna be a big star
In a world of push and shove
I'm in it for you
You're in it for me
We're in it for love
I'm in it for you
You're in it for me
We're in it for love.

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FIRE IN THE MORNING

(As recorded by Melissa Manchester)

GARY HARJU
LARRY HERBSTTRITT
STEVE DORFF

I know that it's too late to call
I don't blame you if you're angry
But there are things that only old
lovers understand
I remember rainy nights like this
When we'd go to bed real early
And try to catch each others dream
And wake up holding hands.

We'd light a fire in the morning
And keep it burning strong
Outside it could be storming
But we never felt so warm
We'd curl up on the couch
And trade the world for our love
song
We'd light a fire in the morning
And make love all day long.

I hope you know
It's not that I've got no one else to go
to
Cause I keep thinking of you even
when I'm not alone
Now I'd love to hear you say
I'm still the one you can't say no to
And that you'll take me back tonight
And for all the love we've known.

We'll light a fire in the morning
And keep it burning strong
Outside it could be storming
But we never felt so warm
We'd curl up on the couch
And trade the world for our love
song
We'd light a fire in the morning
And make love all day long
We'd light a fire in the morning
And keep it burning strong
Outside it could be storming
But we never felt so warm
We'd curl up on the couch
And trade the world for our love
song
We'd light a fire in the morning
And make love.

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CARRIE

(As recorded by Cliff Richard)

TERRY BRITTEN
BRIAN ROBERTSON

Sorry to disturb you
But I was in the neighbourhood
about a friend
I've her picture could you take a look
Oh I appreciate you're busy
And time's not your own
Yeah maybe it would be better if I
telephoned.

Carrie doesn't live here anymore
Carrie used to room on the second
floor
Sorry that she left no forwarding
address that was known to me.

Carrie doesn't live here anymore
You could always ask at the corner

store
Carrie had a date with her own kind
of fate
It's plain to see it's a mystery.

Another missing person
One of many we assume
The young wear their freedom like
cheap perfume.

(It's useless information)
Returning my call
(To help the situation)
They've nothing at all
You're just another message on a
pay phone wall
Carrie doesn't live here anymore.

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DAYDREAM BELIEVER

(As recorded by Anne Murray)

JOHN STEWART

Oh I could hide neath the wings of
the bluebird as she sings
The six o'clock alarm would never
ring

But it rings and I rise
Wipe the sleep out of my eyes
My shaving razor's cold and it
stings.

Cheer up sleepy Jean
Oh what can it mean to a daydream
believer
And a home coming queen.

You once thought of me as a white
knight on a steed
Now you know how happy I can be
Oh and our good times start and end
Without dollar one to spend
But how much baby do we really
need.

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GOOD NEWS FOR THOSE WHO BELIEVE!

HERE ARE OVER 100 READY-TO-USE MYSTIC CHANTS FOR MONEY, POWER AND LOVE!

Simply choose anything you desire, and in a moment you'll find the special Chant for attracting riches... protecting yourself against sickness... securing a new car, beautiful home, your own business... winning happiness and love... reading the thoughts of others... and much more! For example:

These words could bring you a vast fortune... more riches than you ever dreamed of:

"D----- J----- W----- N----- T----- I----- M----- L-----"

It happened to a person in desperate need of cash, who was told there were "powerful forces" working against him. Then he spoke the above Mystic Chant for attracting riches. Within the hour, he was awarded \$150,000!

By using the same Chant, you too may attract a fortune, a new car, a house in the country, stylish clothes. You simply take any amount you can believe in, from \$10,000 to a million dollars, and say this Mystic Chant!

What are the Mystic words of this Chant? We cannot reveal them in this advertisement but you will clearly find them on page 53 of MIND COSMOLOGY, a remarkable guide with every type of Mystic Chant you'll ever need!

How do they bring riches, luxury, comfort,

world travel to your doorstep? How do they solve your money problems? To see for yourself, just fill out and mail the No Risk Coupon.

We'll Rush You A Copy Of This Amazing Book For Thirty Days Examination, At OUR Risk.

When you receive it, quickly open to the Mystic Chant the man used to attract \$150,000. You'll find it with all the words filled in! Or perhaps you desire a healthy, strong body with unlimited energy? See the Chant on page 64 for protecting yourself against germs and most forms of sickness.

Are you one of the lonely? If peace of mind, happiness, or love fulfillment is what you want, repeat the Chant on page 33 exactly three times just before the moon rises.

What's more, you'll find another Mystic Chant on page 100 to be used only by those who believe! This Chant may send your soul into the cosmos through amazing astral projection, backwards into history, or forward into the uncharted areas of the future!



Try this Chant for Riches (see page 53) without risking a penny. See details below.

Your Questions About Mystic Chants Answered

Q. Can I say these Mystic Chants just once, or do they have to be repeated over and over?

A. Many of these Chants can be said once. Others are designed to be repeated a few times as this heightens their effectiveness. However, they are short and it would take you only a few minutes to repeat them.

Q. Must these Chants be memorized?

A. No. All you have to do is read them out. If you don't want to carry the book around, simply copy a few Chants on a card and put it in your pocket.

Q. Are these Chants hard to read?

A. Of course not. They are clearly printed, easy-to-read and do not contain words that are difficult to pronounce.

Q. Are these Chants Black Magic or White Magic?

A. Without a doubt, White Magic. In one case, an evil woman stole Laura M.'s husband using Black Magic. Laura used this chant on page 159: "Y-- k-- I l-- y--." Within a few days her husband pleaded with her to take him back.

Q. If these Mystic Chants are so powerful, why doesn't the author use them himself to become a millionaire?

A. The author has done just that. By saying these Chants, Norvell has become wealthy and a celebrity. Now he devotes his life to making others rich and happy.

Q. Are these Chants dangerous?

A. About as dangerous as combing your hair. You see, they can be used only for good, sincere purposes. If used for an evil purpose, they will have no effect.

Q. Time is running out for me. Can these Mystic Chants find me a husband?

A. On page 24 you'll find the Chant Georgia R. used to attract a rich partner in a law firm. What's more, you can attract a man with the precise character you admire.

Q. I've only an eighth grade education. Will Mystic Chants work for me?

A. Certainly. You need no special education or experience. Anyone can use them.

Q. When is it best to use Mystic Chants?

A. As soon as possible. Mail the No-Risk Coupon. We'll send you your book so you can start using Mystic Chants right away!

Scores of People, Just Like Yourself, Have Relied on Mystic Chants to Get What They Want From Life.

FINDS ENCHANTED LOVE. Take the case of Nora H. who was a complete failure in love and marriage. Desperate, she whispered the Chant:

"I n- p----- u----- l-----"

Within a short span, she met and happily married a young and handsome attorney. See page 47 of this amazing guide!

CHANTS UNITE HIS FAMILY. After years of misery, Lester M.'s wife left him and took their infant son. Lester turned to the Chant on page 28:

"I n- b----- t- m- o- p- h- p-----." In a few days his wife and son returned, and swore that they would live a different life!

CHANTS LESSEN SICKNESS. Dora T. was nearly sixty and the doctors told her she had an incurable ailment. She used two Mystic Chants to overcome age and sickness. In less than a month, her symptoms decreased. See pages 31-33.

CHANTS BRING SUCCESS. A young girl slaved as a lowly clerk. To get out of this rut, she said: "I a- o- w- c- p- a- c- s- a- p- p-----" ten times a day. Lo and behold, she was given a position designing new fashions, making more money than she had ever dreamed possible! Would you like an exciting well-paying job? Use the complete set of Chants on page 51.

CHANTS FOR PAINS. A woman of 45 (see page 82) suffered from pains each month that were so severe she had to go to bed. A friend told her about this Mystic Chant: "I n- j- m- m- a- b- c- w- t- p- p- o- t- g- h-----" and she showed immediate improvement. Take a few minutes and say the Chant on page 80.

CHANTS FOR HIDDEN TREASURE. An elderly woman had a small home on a plot of ground where she lived after her husband died. Once the insurance money was spent, she had no source of income and used a Mystic Chant to get money. That night, the figure of her husband appeared to her and told her to dig at a certain spot. She found \$15,000! You too can use the Chant on page 126.

CHANTS FOR OPERATIONS. A woman needed \$1,000 to help her mother get an operation. She kept repeating the Mystic Chant: "I w- t- s- o- o- t- d- s- i- c- p- t- s-----." The next morning a famous surgeon assured her that he would operate for no charge. See on page 144 how the operation was performed!

CHANTS FOR LUCK. One man playing dice

at Las Vegas used a special Mystic Chant.

The first roll came up 11. He tried again, and they came up 11 again. The third roll was also successful, and as the man had let his dollar remain on the 11, his small investment brought him a small fortune! See how he did it on page 140.

These True Histories Describe Only a Small Fraction Of The Mystic Chants. In Addition, There Are Chants for:

Finding lost relatives... Making a fortune in the stock market... Treating migraine headaches... Becoming a famous writer... Beauty... Getting a beautiful wife... Projecting your astral self to distant places... Achieving success in your own business... or anything else!

However, you need the entire word—the entire sentence—the entire Mystic Chant to accomplish your dreams!

That's why we are making available to you this wonderful book called Mind Cosmology, that gives you every Chant, for a 30-day No-Risk Examination.

When you receive the book, start saying the Mystic Chant for what you want in life—be it love, riches, happiness, whatever!

MAIL NO RISK COUPON TODAY!

ISLAND PARK BOOK CO., Dept. A 599
55A Saratoga Blvd., Island Park, N.Y. 11558

Gentlemen: Please rush me a copy of MIND COSMOLOGY by Norvell! I understand the book is mine for only \$10.98! may examine it a full 30 days at your risk or money back.

☐ Check here if you wish your order sent C.O.D. Enclose only \$1 good-will deposit now. Pay postman balance, plus C.O.D. postage and handling charges. Same money-back guarantee.

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ISLAND PARK BOOK CO., 55A Saratoga Blvd., Island Park, N.Y. 11558

With **REVERSE CALORIES** in Speed Reducing Foods

MEN & WOMEN SHED UP TO 20 POUNDS IN A WEEK-50 POUNDS IN A MONTH!

Simply mix them with your favorite fattening foods like French fries, ice cream, cookies, even beer — and you can lose more than you've eaten! — says Rex Adams

How would you like to shed up to **TWO POUNDS OR MORE A DAY**? Impossible? Perhaps. But with the startling discovery of **REVERSE CALORIES**—the more you eat the more you **LOSE**!

Over four decades ago, a medical doctor made a little-known discovery—a discovery that in certain foods **REVERSE CALORIES** actually take weight from the body!

These foods *destroy fat*, he found, and *neutralize* the effects of fattening foods—to help people shed up to 2 pounds or more daily. **REVERSE CALORIES**, he found, permit you to eat many seemingly forbidden foods, and lose weight safely!

REVERSE CALORIES BURN FAT!

Spectacular weight-loss occurred! Men and women shed up to **TWO POUNDS OR MORE A DAY** with the amazing discovery of **REVERSE CALORIES** in speed reducing foods—foods that permit you to **EAT FATTENING FOODS** like ice cream, cake, sweet snacks galore, and never worry about gaining!

WEIGHT TUMBLES OFF IN RECORD SPEED!

You must eat large amounts of speed reducing foods, to lose weight quickly said this doctor. And what foods they are! You eat to satisfy your taste as well as your hunger! You dine regally, and even though you eat **THREE POUNDS** of food a day—the weight tumbles off you in record speed!

THIS IS DUE TO REVERSE CALORIES in Speed Reducing Foods! These foods have a **MINUS** value calorically! They are so difficult to burn, your body must burn its own fat to digest them! You **LOSE** calories! You **LOSE MORE THAN YOU'VE EATEN**! These foods literally burn fat!

And they do it faster and more effectively than starvation! When this doctor put a 240 pound woman on a starvation diet (no food), she lost only 4 pounds in a week! But when he

switched her to speed reducing foods, she lost at the rate of nearly **TWO POUNDS A DAY**!

GO AHEAD AND EAT FOODS YOU LOVE!

Speed Reducing Foods with **REVERSE CALORIES** *destroy fat* and *neutralize* the effect of *fattening foods*! Simply by mixing them with your favorite fattening foods, like French fries, ice cream, cookies, even beer, you can lose more than you've eaten!!!

"I can enjoy bread, potatoes, or a piece of chocolate cream cake a la mode if I so desire," said this doctor, who lost 30 pounds with this method. By mixing them with Speed Reducing Foods, said this expert: "Not only have I failed to add calories to my score, I have actually trimmed some off."

To show you how Speed Reducing Foods can be mixed with fattening foods, and still produce quick weight loss, one man was able to eat bread, potato and wine with Speed Reducing Foods, and lose 20 pounds in 12 days!

R.D. said he'd rather starve than eat "diet" foods—and he meant it. He'd been starving on "one glorious meal a day" for a month, lost 15 pounds, and gained half of it back the first time he ate normally. But then he heard that Speed Reducing Foods *destroy fat* 3 times faster than starvation!

And some were actually "forbidden foods" he thought were fattening! He immediately tried them. Result: 30 pounds gone in 2½ weeks!

YOU SEE IMMEDIATE RESULTS!

It's satisfying and encouraging to see your weight drop rapidly each day. That is the essential fact in this revolutionary speed reducing diet. You lose pounds and inches **FAST, FAST, FAST**! The reason it will—it must—work for you, no matter how many times you failed till now is simple: You see immediate results!

• **SPEED REDUCING FOODS DESTROY HARD-TO-MELT FAT!** Hundreds reported that their "spare tire" and extra chins



had obligingly disappeared! These foods *prevent water-weight* gain, too! Jowls that wobble and wobble, hips that billow and surge, abdomens that undulate soon become firm—watch and see—said this doctor! In addition, he said, you *lose pounds without exercise*! "I'll take the food way to slimmers... it's easy to dissolve that extra fat with foods," he said. "It's *no-cook cooking* all the way, in most cases—no muss, no fuss or bother! You can eat out—with over 100 foods to choose from—and take the menu in stride!

• **SOMETHING TO LOOK FORWARD TO EACH DAY!**—For example, on conventional diets, it takes so long, the foods are so bland, and there's nothing to look forward to at mealtime for such a long time, you are soon easily discouraged. But on the Speed Reducing Diet, you eat to satisfy your taste as well as your hunger. You dine regally, and even though you eat 3 pounds of food a day—the weight tumbles off you in record speed!

• **YOU CAN SEE IT HAPPENING**—You'll be delighted and impressed by the speed of the decided drop in your weight when you step on the scale each morning—yes, *each morning*—it can change that fast! Every single day you'll be sure you're reducing, as you drop up to 6 pounds immediately and then shed weight at the rate of 1½ to 2 pounds or more daily!

• **YOU STAY SLIM PERMANENTLY!**—You'll never have to worry about regaining lost weight—and you never really abandon the foods you enjoy. If you gain a few pounds, it's a simple matter to shed them quickly—often in as little as **ONE DAY**—with amazing Speed Reducing Foods!

TRY IT FOR 30 DAYS AT OUR RISK!

Simply fill out and mail the No-Risk Coupon. You have absolutely nothing to lose. Read the book from cover to cover for 30 full days at our risk. Fair enough? Why not send the coupon —**TODAY!**

— MAIL NO RISK COUPON TODAY! —

PROGRESS BOOKS, LTD., Dept. **RD130**
3200 Lawson Blvd., Oceanside, N.Y. 11572

Gentlemen: Please rush me a copy of **DOCTOR'S AMAZING SPEED REDUCING DIET** by Rex Adams! I enclose \$10.98 in full payment. I understand that I may examine this book for a full 30 days entirely at your risk or money back.

☐ Check here if you wish your order sent C.O.D. Enclose only \$1.00 good-will deposit now. Pay postman balance, plus C.O.D. charges. Same moneyback guarantee, of course.

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N.Y. res. please add appropriate sales tax.

Imagine the startling discovery of **REVERSE CALORIES!**

The more you eat the more you lose...

REVERSE CALORIES BURN FAT! EATING LARGE AMOUNTS OF THEM MAKES YOU THIN!

What are Speed Reducing Foods! I can only reveal that they are certain foods all available at your corner grocery or supermarket. This doctor said they have a **MINUS** value calorically—they take away rather than add fat! The first hint that some foods really **DO** take weight from the body was discovered by this doctor in observing certain overweight patients. Those who ate these foods enjoyed a spectacular weight loss!

Just how fast this happened became clear when he realized a 240 pound woman, stuffing herself on these foods, was losing at a breathtaking speed of nearly 2 lb. a day.

It seemed impossible that a person eating 2½ to 3 lbs. of food, and more, per day was losing at a rate 3 times faster than starvation! He had his secretary get out the records. Average weight loss, all cases combined, was over a pound a day!

Existing Beliefs Shattered!

"I had to reclassify foods," said this doctor. Some foods were definitely *MINUS* foods and **CAUSED AN ACTUAL WEIGHT LOSS**! Effects were exactly the opposite—in every way—of what you normally expect from food. You don't gain weight from eating them, you lose weight!

The calories in speed reducing foods act like **REVERSE CALORIES**! They are so difficult to burn, your body must burn its own fat to digest them! You lose calories! You lose more than you've eaten! This causes an actual weight loss!

You Can Lose 5-6 lbs. Immediately!

To lose weight rapidly, you have to consume large quantities of Speed Reducing Foods ("I can hardly eat all the food given," said one woman). Eating large quantities of food for rapid reduction is something new, but it is correct, said this doctor!

With Speed Reducing Foods, you can lose 5-6 lbs. im-

mediately, and then shed weight at the rate of 1½ to 2 pounds or more daily! Imagine losing **OVER A POUND A DAY—EVERY DAY**—day after day, while stuffing yourself with amazing Speed Reducing Foods!

THOUSANDS OF RADIO LISTENERS REPORTED SPECTACULAR RESULTS!

By chance, this doctor had an opportunity to deliver some diet talks over the radio. Thousands of listeners responded, suggesting that he actually broadcast a complete speed reducing diet, giving the menus day by day. The result was a big radio reducing party! Each day, hundreds of people who went on the diet phoned, wrote, and even telegraphed their progress! A total of 26,000 participated! When he tallied up the score, average weight loss, was **OVER A POUND A DAY**! The notion that it isn't safe to lose over a pound a day was **BLASTED**, said this doctor, and the Speed Reducing Diet **PROVED** itself, in case after case!

• Janet B. weighed 140 lbs., instead of her ideal weight of 120. She wanted to slim down for her class reunion. With these Speed Reducing Foods, she lost 20 pounds in a week!

• D.R. was grossly fat at 205 lbs., instead of his ideal weight of 135. He could never reduce and stay reduced—until he heard how Speed Reducing Foods guaranteed speedy weight loss, while eating frequently! He tried it and lost 15 pounds the first week, 11 pounds the second week—70 pounds in 2 months, permanently! Afterward he could continue eating most of his favorite fattening foods without gaining!

• Mrs. J. T. weighed 175 lbs., instead of her ideal weight of 125. All other methods had been so slow her will power snapped. With Speed Reducing Foods, she had plenty to eat—felt full all the time—and was able to satisfy her sweet tooth! She could see it happening, as she lost 1½ to 2 pounds a day! Result: 50 pounds lost in a month!

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How to make others secretly DO YOUR BIDDING with the astonishing power of **AUTOMATIC MIND COMMAND!**

Here's how to get started in just 3 minutes . . .

Dear Friend:

New power is about to leap into your life . . . an astonishing way to control the thoughts and actions of others without their knowing it . . . no matter how much they may *not* want to follow your instructions, they carry them out to a "T" every time!

With "Automatic Mind-Command" you'll be running the show. Make a wish, turn on The Power, and watch those around you drop everything and do what they're told.

And nobody will even have the faintest idea that you're behind it all. That's the beauty of "Automatic Mind-Command"—you are the only one who knows what's going on—you alone decide when things should start . . . stop . . . change around.

CONTROL YOUR FRIENDS OR STRANGERS!

You can use it to control your friends or strangers, one at a time or in large numbers, at any time, and ANY WAY YOU LIKE.

For example: You go into a bank for a loan. The credit man smiles but says "Sorry. You don't qualify for a loan right now; however, if there's anything else I can do for you, I'd be glad to . . ." Then in a flash, his tune changes when you let loose your "Automatic Mind-Command." He continues, "In fact, we'll be glad to give you \$1,000 more than you asked for. And any time you want more, just see me, personally! Thank you so much for coming by!"

Impossible? You'll be doing things like that every day without even thinking about it. As soon as you need something done, it's *done!* The people who do these things for you will remember what they did, but not *why!*

FUN POWER—TOO!

You can have a lot of fun with this power, too. Look how Evelyn C. used it at work . . . One day, while sorting papers, her boss angrily inquired why she had to make so much noise—and scolded her in front of everybody. Evelyn said nothing, but smiled to herself—for she had just turned on the "Automatic Mind-Command . . ." Suddenly the boss apologized for being a scoundrel. "Please . . . I'm sorry," he said, in front of everybody. "I'd like to make it up to you!" And he told her what a wonderful person she was! When Evelyn turned the power off, the boss just stood there with an open mouth, wondering what made him say all those things.

Think what this power can mean in your life. You need money . . . and it's there! You want some affection . . . you'll be smothered! You want peace and quiet . . . the world stands still!

NO MORE SECRETS WILL BE KEPT FROM YOU!

People who think they can hold back the facts will meet their master in you! You just fire a little "Automatic Mind-Command" at them, and they'll sing like meadowlarks . . . Nona J. was at her wits' end when she tried to find the money she'd put aside to pay the rent—it was gone. A frantic search through the house turned up nothing. There was only one possibility left . . . she asked Billy. A look of surprise crossed his face. No—he hadn't seen any money. But Nona didn't believe him, and started using "Automatic Mind-Command" to find out if he was telling the truth. Suddenly Billy reached into his pocket and took out a roll of money. After giving her the money, he acted as if nothing had happened!

Think how many secrets must be hidden all around you! Things your spouse won't tell . . .

ABOUT THE AUTHOR

Scott Reed is one of the nation's leading mind-power experts. Presently engaged as a writer on developments in the behavioral sciences, his revelations about the unseen world of the mind have been read by millions. A graduate of the City University of New York, his own life is living proof of "Automatic Mind-Command."

A Master Researcher, Metaphysician, and Psychic Advisor, he has helped countless men and women find true happiness. He has the rare ability of writing clearly and simply so that even the most profound Truths can be plainly understood by anyone.

your neighbors won't say . . . your boss keeps quiet about . . . ALL BROUGHT INTO THE OPEN JUST FOR YOU!! They'll tell you all their secrets, but they won't know why.

Hold on now, because I haven't told you yet about the best part of "Automatic Mind-Command."

You may have to bolt your door to keep people from overwhelming you with love, gifts, favors, rewards! Perfect strangers will be walking up to you and asking, "How are you? Can I do anything for you?" They will never suspect that "Automatic Mind-Command" is impelling them to like you, please you . . . and automatically want to help you.

INSTANTLY YOUR LIFE IS CHANGED!

At first, I couldn't believe it. And yet I know this to be true from my own personal experience . . . time after time. For example . . .

A STRANGER HANDS HIM \$500—Harry G., a low-paid factory worker, wanted to start a business of his own. All he needed was cash to get started, but no one would give him the money. Finally someone told him how to use "Automatic Mind-Command"—and Harry laughingly tried it. A short time later, a perfect stranger handed him \$500—saying he'd heard about Harry's plan, and was eager to help him get started!

Unusual? Not at all . . . things happen every day with "Automatic Mind-Command."

RECEIVES NEEDED CASH QUICKLY!—Mrs. Thelma J. reports, "I needed money badly." Her husband hadn't worked in months, and their savings were running out. Then she discovered "Automatic Mind-Command"—and turned on the power immediately! The next morning she received a package containing several hundred dollars from friends and well-wishers she never knew existed!

In all history, few indeed are the ones who have recognized "Automatic Mind-Command." The rest, who do not use it, pay the penalty in suffering, wishing, hoping, dreaming . . . Now I say to you: Wish no more!

HOW TO GET STARTED IN JUST 3 MINUTES!

Minute #1—Fill out the No-Risk Coupon and mail it to us.

Minute #2—When you receive a package in the mail from us, open it.

Minute #3—Lift the front cover, and let the secret feed itself in to your mind automatically.

After that, sit back, relax—and see how this power can work for you. It's as simple as that! It won't cost you one penny unless it works!

IN THAT INSTANT, YOU WILL ALREADY BE ABLE TO USE "AUTOMATIC MIND-COMMAND" FOR THE FIRST TIME . . . for money, love, healing, protection, and much more!

Imagine the thrill—after a lifetime of "scrimping" and "penny-pinching"—to see a tidal wave of riches rolling into your life from every direction—pay raises, bonuses, gifts, legacies . . . a rising tide of good fortune!

MORE AMAZING CASE HISTORIES!

And it's all just *minutes* away!

Larry S. wanted to see his girlfriend—although he had no idea where she was—and no way of

SOME OUTSTANDING FEATURES THAT CAN CHANGE YOUR LIFE!

- The amazing power you now possess
- How to get something for nothing
- Why this method must work for you
- Your "instant" fortune maker
- You can get rich quickly and easily
- "Instant" money can be yours
- A magic spell that works living miracles
- How this secret can bring you anything you desire
- Help from the invisible world
- How to "Tune In" on the secret thoughts of others
- The greatest love spell of all
- Formula for a happy marriage
- How to dissolve all kinds of evil
- How to win the future of your choice

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3194 Lawson Blvd., Oceanside, N.Y. 11572



contacting her by letter or phone. From far away . . . he began using "Automatic Mind-Command!" In that instant, his girlfriend knew what she had to do. She dropped what she was doing, excused herself and hurried to visit him. Arriving in record time—she hugged and kissed him, explaining that "something" told her he wanted and needed her, and what could she do for him!

Now here's a most fantastic use of "Automatic Mind-Command"—one I'm sure you'll agree proves that here is a power which staggers the imagination!

For example, cases of health-symptoms relieved with "Automatic Mind-Command!" John C. reports that his hearing now seems normal again! Warren W.'s blurred eyesight cleared, sharpened, and now seems normal! Lydia E. says her arthritic symptoms of soreness and stiffness in the fingers were relieved when nothing else seemed to help, and Mrs. M. S. was surprised when her leg pain disappeared. Bella S., who complained of "ulcerative colitis" with stomach cramps and diarrhea, obtained fast relief . . . And others report relief from complaints of high blood pressure, heart symptoms, "migraine" headaches, weakness, dizziness, fatigue, and more.

It's simple, easy, and automatic to apply!

YOURS TO PROVE—AT OUR RISK!

So you see, life can be beautiful with "Automatic Mind-Command." To discover its amazing power let it put you on the road to a NEW LIFE . . . filled to the brim with riches, love, pleasure and all the wonderful luxuries of the world . . . and more! You owe it to yourself to try it! Why not send in the No-Risk Coupon—TODAY!

Sincerely yours,

Scott Reed

MAIL NO RISK COUPON TODAY!

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3194 Lawson Blvd., Oceanside, N.Y. 11572

Gentlemen: Please rush me a copy of THE MIRACLE OF PSYCHO-COMMAND POWER by Scott Reed! I understand the book is mine for only \$10.98. I may examine it a full 30 days at your risk or money back.

☐ Check here if you wish your order sent C.O.D. Enclose only \$1 good-will deposit now. Pay postman balance, plus C.O.D. postage and handling charges. Same money-back guarantee.

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FIRE LAKE

(As recorded by Bob Seger)

BOB SEGER

Who's gonna ride that chrome three
wheeler

Who's gonna make that first mistake
Who wants to wear those gypsy
leathers

All the way to Fire Lake.

Who wants to break the news about
Uncle Joe

You remember Uncle Joe
He was the one afraid to cut the cake
Who wants to tell poor Aunt Sarah
Joe's run off to Fire Lake
Joe's run off to Fire Lake.

Who wants to brave those bronze
beauties

Lying in the sun
With their long soft hair falling

Flying as they run
Oh they smile so shy
And they flirt so well
And they lay you down so fast
Till you look straight up and say
Oh Lord
Am I really here at last.

Who wants to play those eights and
aces

Who wants a raise
Who needs a stake
Who wants to take that long shot
gamble

And head out to Fire Lake
Head out

Who wants to go to Fire Lake
And head out

Who wants to go to Fire Lake
Head out

Out to Fire Lake
Who's gonna do it.

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lishing Co.

AFTER YOU

(As recorded by Dionne Warwick)

**DOUG FRANK
DOUG JAMES**

Sometimes I tell myself I'm leavin'
And I like to think I could really go
But it's just my pride that I'm
deceivin'
'Cause deep inside I really know.

After you
Who could there be
After you
What's left for me
I'd be lost if you'd ever go
I'd just be broken in two
'Cause who could there be
After you.

Before you I was always running
My heart was always chasing
someone new
But I could feel a change was
coming
When my heart kept on chasin'
racin'.

After you
Who could there be
After you
What's left for me
I'd be lost if you'd ever go
I'd just be broken in two
'Cause who could there be
After you.

If I thought someone could take
your place
I'd just be fooling myself
'Cause I know I'd have to be a fool
To think that I could feel this way for
someone else, for someone else.

After you
Who could there be
After you
What's left for me
I'd be lost if you'd ever go
I'd just be broken in two
'Cause who could there be
After you
Tell me who could there be
After you?

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ANOTHER BRICK IN THE WALL PART II

(As recorded by Pink Floyd)

ROGER WATERS

We don't need no education
We don't need no thought control
No dark sarcasms in the classrooms
Teacher, leave us kids alone
Hey teacher

Leave us kids alone
All in all it's just another brick in the
wall

All in all it's just another brick in the
wall.

We don't need no education
We don't need no school control
No dark sarcasms in the classrooms
Teacher, leave us kids alone
Hey teacher
Leave us kids alone
All in all you're just another brick in
the wall
All in all you're just another brick in
the wall.

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I'M BACK FOR MORE

(As recorded by Al Johnson with
Jean Carn)

KENNETH STOVER

Hello baby
Ah yes you know it's been so long
(Ah baby I'm back again)
You know I think I'm back
(Ah baby I'm back again ah).

There's no sense in me foolin'
myself

There's no sense in avoiding you
Since you've been gone I can't do
nothin' else

I can't live a day without you
'Cause every time I think I'm over
you

You cross my mind
And wake up memories
There ain't nothin' left to do
But come runnin' straight to you
And let you know just what's on my
mind.

I'm back for more
Of the love that we had before
I'm back for more
Of that you and me
And like before sweet harmony
I'm back for more
Of the love that we had before.

So many nights of just reminiscing
Trying to find in my life what is
missing
We were lost but now we've been
found
It's so much better the second time
around.
It's fascinating to see love
regenerating
From all this time that we have been
waiting
There ain't nothin' left to do
But come runnin' straight to you
And let you know just what's on my
mind.

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Numan disagrees. "They're just always possible but most of them are unlikely and I don't think that people would be threatened by them as such. I hope not, I wouldn't want to unsettle people — but yet in one way I would. It's very nice if you can actually write something that's strong enough to unsettle somebody and make them feel threatened by it but that isn't really what I want to do. I want people to just think about it and possibly see something in a way that they hadn't quite thought of before."

A few years ago Gary admitted that he found it easier to write about heavy, ominous subjects. And while he still plays around with those themes he says the next album *Telekon* (set for a September release), will be more personal and less cynical. "When you achieve a certain degree of fame, I think you become cynical," he said. "I certainly have — especially being in England with the British press. It was always bad to start with but now it's become bad to the point of being pointless. They've made us a bit of a special case, we get it from the four main papers in England and each week it's one snide comment after another. It's made me very cynical about talking to the press there. It's different in America. From what I've seen if the press doesn't like someone they don't actually get personal about it — they seem to give constructive reasons why they don't like it. It does seem much fairer."

"I'm trying to explain on the album what it's like — I'm trying to give a very accurate account of why it's not all fun and glamour and why I don't intend to stay in it for that long."

Just how much longer is he planning to do this?

"I don't know, maybe another year, two years," he said. "You know how you can get collections of stories in a novel-sized book? That can be done with films — you can have ten or twelve films collected under one title on video and they can be sold for the home market, with a musical soundtrack or even possibly as a silent film. The whole thing is just so open and I'm much more interested in that than I am in the music really. That's becoming the next thing." □

Deane Zimmerman

Next month, Gary Numan talks about his music, the machines, and tells why he thinks the current music scene in England is boring.

"It's very nice if you can actually write something that's strong enough to unsettle somebody and make them feel threatened by it..."

(Continued from page 41)

easier for us to record as well."

Most successful groups — especially ones who tour as much as Rush does — accept the loss of privacy that goes along with fame, but this band has managed not only to stay sane on the road, but maintain their anonymity. "We've been touring so long now we've gotten into a rhythm that really suits us," said Peart. "We travel by bus so we have a bit more privacy than the average band who travels by air, and we keep pretty much to ourselves which helps a lot. We also have a really close relationship with the guys in our crew so that gives us a circle of people — sort of like a family."

As for the low profile in the press, Peart said, "We're more interested in the work than the press in a general sense. I enjoy doing interviews because I like to talk about what I'm doing but we don't go out of our way to go to every radio station in town and we don't go out of our way to get print anywhere we can. I think that's a limiting factor — we won't inconvenience ourselves for the sake of getting some press. It all has to be done as a secondary priority."

"The success is important to the band, but the main priority is to do exactly what we want to. There's no room for compromise in the context of our music — it has to be a genuine expression of exactly what we're into."

Richard E. Aaron



"There's no room for compromise in the context of our music — it has to be a genuine expression of exactly what we're into."

It hasn't always been that way, and, according to Peart, there was a time when that principle became an encumbrance. "Around the time of our third album, commercial success was not rearing its ugly head. We were

undergoing a lot of pressure and we had to reassess our values and decide if that principle was worth conserving or if we were just beating our heads against the wall. You just can't evolve into a principle of integrity — it's something you have to fight for every day because there's always someone looking to take advantage or there's someone saying 'why don't you do this, it would be a lot easier than doing it the hard way'. We have been constantly up against making decisions all the time so I think you have to have a principle like that firmly rooted to be able to make all those decisions in the right way."

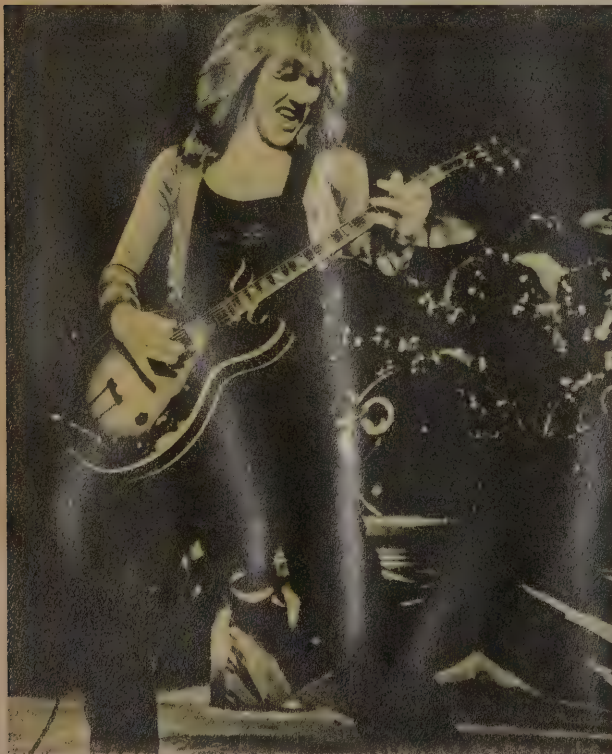
Talking about the music, Peart agrees with those who feel that Rush plays the kind of music that evokes an extreme reaction. "You can't ignore it," he said. "It's not background, you'll respond to it one way or another, it doesn't wash over your ears. Our music has to be taken note of and either loved or hated." But he disagrees with critics who have credited him with transforming Rush from another power trio into something special.

"I think I was partly catalytic but I wouldn't lay that right at my door. At the time I joined the band, Alex and Geddy were frustrated musically because the previous drummer wasn't moving into the directions that they were. I think I just

opened up their possibilities because really other than the indirect influence of the lyrics (which he provides), Geddy and Alex are responsible for writing the music, so they have to take the credit for that."

When they get together to work on a song it's judged on the basis of its longevity. "It has to be memorable to us and it has to be exciting," said Neil, "because obviously if you're rehearsing something, you're playing it over and over again and you can't say, 'Wow, this song is going to make us a million dollars'. You have to say 'this song is exciting, I'm going to be able to stand playing it every night for the next ten years' — which is a reality for us, we're on the road all the time, so we keep that in mind when we're working on a song. It's to be played live as much as it's to be recorded."

Despite their achievements, the group doesn't feel they've hit their peak. "We're still very much into being on the road," said Peart. "There may come a time when we become disenchanted with touring and we'll lose that spark of vitality but at the moment I think we're in excellent shape musically and physically. Our shows are really good, we're playing really well, so I feel a lot of confidence about the state of the band right now. I know that we have a lot more good work up our sleeves." □



Alex Lifeson

Southall a defence fund was set up by Rock Against Racism and two benefit concerts at a seatless Rainbow theater were presented. The first night Pete Townshend, Misty (brutally attacked by the S.P.G. at Southall) and The Pop Group appeared. The second show saw the return of The Clash to the London stage. Sharing the bill that night were Aswad and The Members. Both shows were attended by capacity crowds and a good time was had by all with no trouble. All proceeds went to the before-mentioned defence fund.

After this event came more of what's

Stevens of Forest Hill (formerly of Swiss Cottage). A somewhat legendary figure of the swinging sixties, Guy's trademarks were energy, excitement, a true passion for Rock & Roll and an ability to work fast. The group and the producer were made for each other. They were in fact so productive that it became clear after only a few days that the new Clash lp was going to be a double album. This in itself caused problems, with an eye to the current economic climate. The solution was found — the record would retail two for the price of one!

After a month's recording in Highbury the band embarked once more for the new world on "The Clash Take the Fifth" tour. Ignoring the energy crisis the band along with busloads of family, friends and

Diddley play with them as well as newer acts such as Joe Ely, David Johansen, The Cramps and The Rebels. Determined to make an impression The Clash found their sell-out shows generally well received with New York, Chicago, L.A. and the Texan performances standing out as the highlights of the excursion. After six weeks which felt like six days the tour ended almost abruptly in Vancouver. Then it was every man for himself back to Blighty.

The group drifted homeward to put the finishing touches to their new record which was to be titled "the New Testament" until someone said it had been done before and everybody else thought it too pretentious anyway. So instead the record was called *London*



Bob Gruen

Tuning up in America

commonly known by The Clash as the three "R's" — Rehearse, 'Rite and Record. All the time closely observing what was going on around them they could not help but notice that despite the short-lived Tory tax cuts (specifically designed to help the already rich — not the poor) The Bee Gees did not return to these shores.

The Clash went to Finland for the day and when they returned set about recording their third lp. For their sins they recalled their first ever producer, one Guy

roadies scoured the land from Monterey to Minneapolis, from Texas to New York, from Toronto to Hollywood and back round again. Incidentally the group really did take the "Fifth" and the "Fifth" was the inclusion of Mickey Gallagher of Ian Dury and the Blockheads on organ. He played on all the dates from Boston onwards.

Along the way the band had the good fortune to have such luminaries as Sam & Dave, Screaming Jay Hawkins and Bo

Calling which is the first cut on the lp.

These are disappointing times even for the most optimistic. The Clash however are as optimistic as ever. You may think this naive! You may think it stupidity! But as the fourth man of the "El Clash Combo" I can positively say we are not living for the future we're living day to day.

No, in the present — we shall have to see what happens!□

I'm still not doing any writing."

The last time we talked with Joe, he felt his songwriting was constantly evolving. He still feels the same way. "If you have a goal and you reach it, then where do you go? You have to give up. I don't feel I've reached that goal. I've got to keep trying different things and not get stale doing the same thing over and over.

"Once some people have a successful record they just make a formula out of it, they just repeat it, and I'm not interested in that. The important thing for me is to do things that are interesting and seem worthwhile. If people stop buying my records, it's too bad."

Jackson says that both his albums were "the best we could do at the time we did them" and feels there are things that could be improved. "The next time around we're going to do some of those things

better. For instance, I thought some of my singing could have been better on the second album (*I'm The Man*). There was a lot of pressure to do that album quickly and I feel that if I could have had a few days off here and there during the time we were recording I could have sung a lot better. I'll know for the next time. You learn a lot of small things every time."

In the past Jackson has admitted that he's not a terribly good singer but feels he's improved. "I just think I'm the best person to sing my songs," he adds. "I think you can have a pretty lousy voice but become a good singer by working at it and that's what I've done.

"I'm very happy with the way my career is going. You always have problems whatever stage you're at — I have problems now I didn't have a year ago — but at least I'm doing what I want to do and I have enough money to live on. That's the thing I like most about it; just being able to do my music, not having to play someone else's music or be playing my own music but not having anyone listen to it."

When Jackson records the next album — which he's planning to do around June or July — he doesn't want to spend much more time in the studio than he did when he made *I'm The Man* and that took less than three weeks. "But we want to spread it out a little bit more," he said. "Instead of going in every day for two weeks, we want to go in for three days, take a day off, go in for two days, then take another day off ... That way we'll be able to get away from it and look at it more objectively as we go along. Personally I don't enjoy recording that much anyway so I'm glad to get it done quickly."

As for those who have tried to fit him in a category, Jackson said, "As far as I'm concerned I'm an individual. I'm a songwriter and a singer and I'm not trying to set myself up as a leader of any movement or even a follower of any movement, following another leader. I don't like leaders and I don't want to fit into any particular group or movement that limits you. As far as I'm concerned it's an individual thing." □

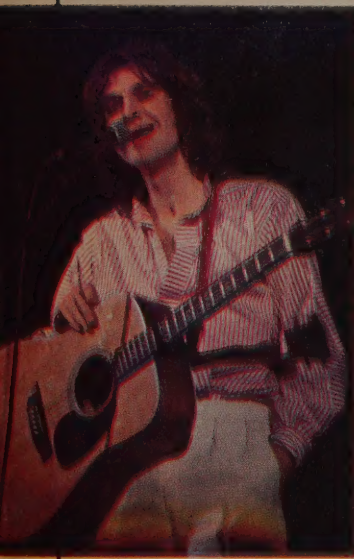


"If you have a goal and you reach it,
then where do you go? You have to
give up..."

ROCK & ROLL HOTLINE

KINKS ON CAMPUS

The Kinks' college tour consisted of only 14 dates, but there's a "real" tour to follow — one that will coincide with the release of the Kinks' double live lp. That album was recorded during the Kinks' last, very successful big tour, and covers all their material from the early classics through their recent *Low Budget* lp.



Ray Davies onstage

NOT HIS REAL NAME

Wazmo Nariz (not his real name) returned to New York for a series of club dates with a hot song, "Checking Out The Checkout Girl." "It's great to come back to New York," said Wazmo — who hails from the Midwest, "but I don't consider it a triumphant return because even the first time we came here we got a really warm reception. People really understand us here."

Wazmo tells lots of amusing stories about how he got his name. He also has funny stories about the group's last trip to New York.

"We used to get a real kick out of walking down 42nd Street," he said. "It's a great place. But we don't do that anymore cause we lost our bass player there. He just disappeared, it's kind of like the Bermuda Triangle of New York. But who needs a bass player anyway? They only play one note."



"It's great to come back to New York, but I don't consider it a triumphant return..."

Reclining In A Declining Environment

According to Michael McClintock, The Leisure Units are "a multinational rock-spaghetti-reggae" band and he ought to know because he's a member of this five-man group who are attracting a great deal of attention on the NYC club circuit.

Two years ago, five old friends (Aly Sujo, McClintock, Robin Eaton, Dave Young,

and Skip Reed) gave up separate and far flung musical pursuits in such wonderful locals as Venezuela, Amsterdam, Paris, London, and Munich to form the group. Now, they rally around the cry, "leisure seizure," which they define as "taking short vacations from a declining environment."

"People prone to such seizures make the best allies in times of crisis," they say, and God knows, we could all use allies. Not to mention vacations.



Now, they rally around the cry "leisure seizure"...

Richard E. Aaron/THUNDER THUMBS.

George Dubose



New contract, new album ...

WHO MILLIONS IN NEW DEAL

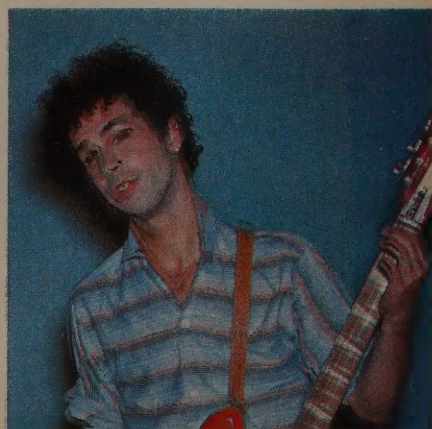
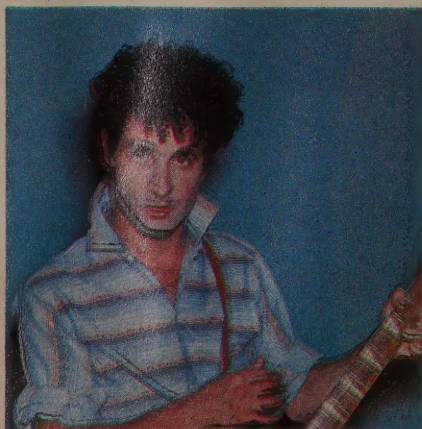
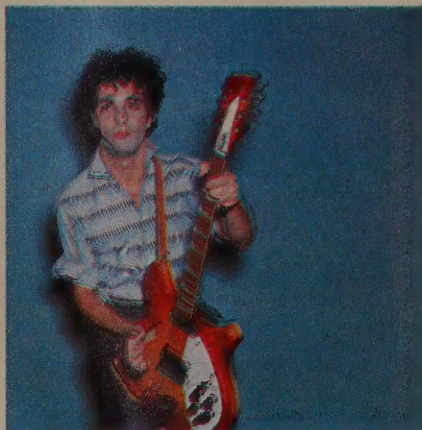
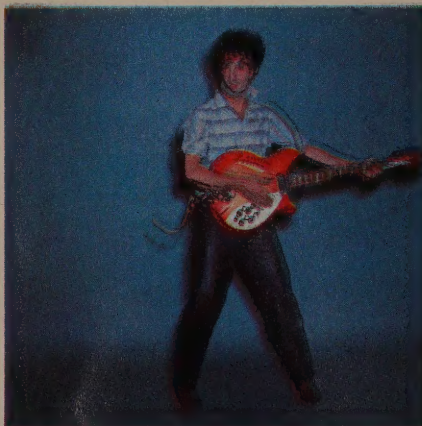
No more balancing checkbooks and waiting in bank lines for the boys in The Who. Not if rumours that their latest recording deal brought them in twelve million dollars are true. And even before that the band had nine gold albums and two platinum albums. Which isn't bad by anybody's generation.

The Who's record company during the 60's and 70's recently lost the band as their contract expired and they signed a recording contract with Warner Brothers Records.

The first result of this new deal will be a new album which they're recording in London. Producing the album is Bill Symczyk. Word is that the album will be released this summer or fall with a tour of the U.S. planned to coincide with the release.

"SYLVAIN SYLVAIN"

PHOTOS BY GARY GREEN



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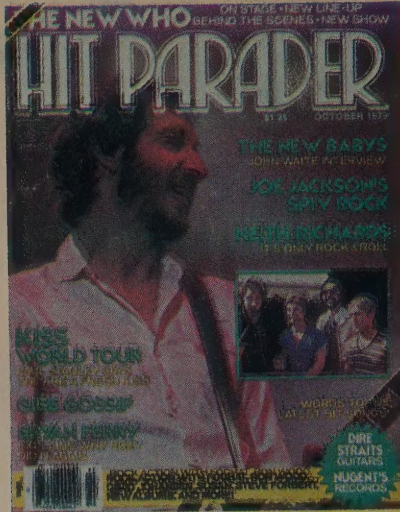
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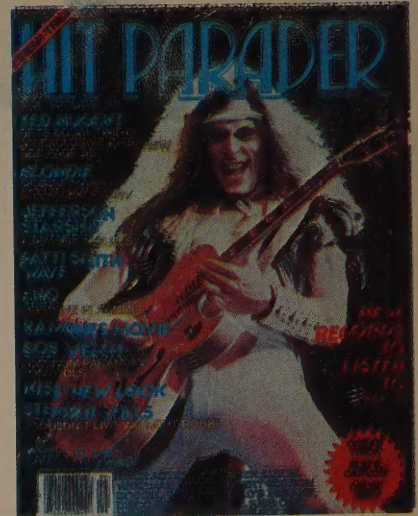
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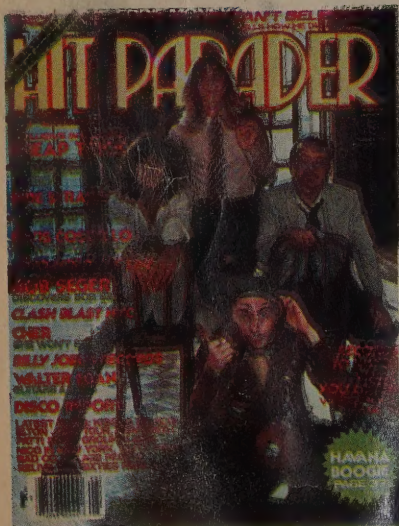
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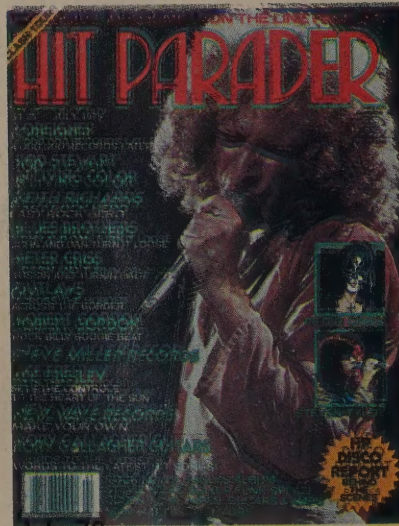
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